

HARDWARE

HARDCORE FANZINE

Cro-Mags

SICK OF IT ALL

LEEWAY

SUMMER 1995

\$1.50

REVIEWS
OPINIONS



HARDWARE

issue number seven summer 1995

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ALL THE NEWS...

Oh maybe not all the news, but what I know

right now. Actually, there hasn't been much going on as of late. I haven't been to too many shows but that's because of two reasons: One: see my pages, Two: because many of the places that normally had shows in the past two years didn't really in the past six months. MIDDLESEX COUNTY COLLEGE has had a show since January. That's due to the usual not being able to secure the space and I suspect, more in-fighting about what bands to book. COOK COLLEGE has a new policy which is detrimental to non-students (see letter section for more on that). We'll see what happens next year. The shows that Charles Maggio was doing in his hometown of Paramus, N.J. are over. The church that they were held in won't allow any more due to "complaints" from the neighbors. That really sucks though I know Charles was feeling that he wasn't right person to do shows in the first place. The JON HILTZ SHOW PALACE wasn't having shows in a long time. Rumors were that he didn't care to have them in his house any longer, concentrating on "doing sound" at other people's shows (you call that "sound"?). Just the other day though I heard he was having a show. That could mean two things that A) the rumors were untrue or B) We haven't been hearing about them because he doesn't want us to go (I highly suspect the latter.) Thing have been happening in other places though, so all is not lost. New Brunswick, N.J. is were it's really happening. DOWN UNDER is a club in which I guess is downtown New Brunswick. I have only been there once and it's pretty cool, except that there is no re-entry and they allow people to smoke in that enclosed environment. HANDLY ST. is the basement of a house which a lot of people live at. Again, only been there once and it was O.K. Kinda small, gets a little crowded and not in a good neighborhood. Both the above places have shows all the time, you'll have to find out more about them since I think this is where the scene is going to thrive for a while. Big news is that there is a new record store catering to punks like us. Very much delayed, SOUND ON SOUND is a cool shop. From the people who brought you the much-maligned RECONSTRUCTION RECORDS, SOUND ON SOUND is a little smaller, much cleaner and attitude-free. (or so I think!) Great used record selection, new stuff, shirts, 'zines, tapes, skateboard equip-ment, books and a stereo that works. I like it already. The only drawback is that even though the store is close to New Brunswick, you really need a car or bike to get there. Good luck, guys! Records out now or coming soon: RORSCHACH CD, HOLESOT CD, BLEED LP, HOGAN'S HEROES 7", KURBJAW 7" and other stuff I can't remember. Check Brett's pages for more news... -David K.

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MAKING AN EFFORT ONCE AGAIN...

Welcome once again to yet another issue of Hardware Fanzine. This issue's probably a little late, but definitely not as late as the last one. As you can already tell, we have a whole new look thanks to our Canon computers. We did debate a little if we wanted to finally take the plunge and do the whole thing on computers. Brett wanted to get one for his job (he's a mechanical engineer) and I wanted to also start on my new magazine project (which you'll read about later). What the hell, we said. This the first time that either of us have used one to layout a publication so bear with us, it's a learning experience. It was taking so much time with me typing everything, now we can share the duties. Goodbye rub-on letters, you took too long.

As you can see this issue has an emphasis on N.Y.C. hardcore bands. As usual, this throws people off of what our 'zine is all about. People like to stick it in a category. Right now the category is "straight-edge". Well, just because the editors just both happen to be straight-edge, doesn't mean that's what the fanzine is all about. We call it a "hardcore" 'zine but the bands that we cover are the ones who are lighting a fire under our asses at the moment. Brett wanted to do an interview with John Joseph from the CRO-MAGS. At the same show I ran into my old friend, A.J. Novello from LEEWAY. Brett was also bothering me about doing an interview with SICK OF IT ALL. So put it all together and we came up with this for issue number seven. A lot of people we talked to told us don't do it because our 'zine will suck then. "Oh those bands are corny!" Well, we obviously don't think so. Like I said, Hardware doesn't cover just one kind of band, one kind of topic or one type of anything...we are just being ourselves. If you don't like it, there is always the option of doing your own fanzine. We are still sticking to our original game plan, that is putting out a fanzine that we would want to read ourselves. One issue you'll see bands like these, another ... who knows? And yes, we'll still talk about straight-edge from time to time...

What's been going on in my life...

As you probably already know, two major things happened in my life that partially contributed to the delay of number six. One I moved. Two, I got married. Sounds crazy? Don't I know it. For the last seven or eight years, I was really against marriage on a whole. I always believed in monogamous relationships, but thought marriage was unfair to both parties involved. You never know what might happen. Anyway, I had a long term relationship with a wonderful woman who I loved very much. Last summer we broke up because I didn't want to get "married". Shit after that I pretty much went off the deep end, I wasn't myself for quite awhile. After much deep thought about my future, I decided to give her a call. (In case you are wondering who his woman is, her name is Iyabo Ololade Ajayi) I told her the whole story, that I finally made the decision that yes I did want to marry her after all. I was hard for me to say after all the bullshit and games we went through.

So to make a long story short, she was at first skeptical (which is understandable, since I was so against marriage for so long.), then she saw that I was serious. I proposed on top of the Empire State Building which really threw her for a loop. But before we could get married, we had to do the unthinkable, move in together...

The Move!

Well, since I had already move twice before, I thought this would be easy. There was a couple of things that I didn't take into consideration. First, it's much harder to find a place for two or more than it is for one, because everybody wants to run credit checks on you to see if you can actually pay the rent. (most of the places we were looking at were two-families) Second, I didn't even think that people were going to be as RACIST as they were. Now I'm not a naive person, but I didn't think people were going to flaunt it right in our faces like they did! We started to look for a place last November and only found one in mid-February, at the last fucking minute! Some people wouldn't even let us in the fucking door! The thing is how the hell were going to prove it to like a civil rights board. Not much we were able to do. Let me give you a couple of our favorite "encounters"...

I don't remember the guy's name but I saw the ad for his place in the paper and of course I called. He said that his daughter would meet me in the evening to show me the place. I get there and the place is fucking fantastic. I fill out the application and tell her I would be back with 'Lola on the weekend. (She worked during the week so I did most of the apartment hunting and then she would come and see the places I called.) We go there on the weekend and the guy is moving his stuff out. He greets us with a smile, shows us the place and lets 'Lola fill out her part of the application. We call back the next day like he wanted to let us know if we got the place. What we got was a nasty response, "it's rented!!" Now mind you this would have been O.K. but the ad showed up in the paper the next weekend. I called again and asked if the place was still available, because I know sometimes their first choices fall through. He told me to call back the next day and he would tell me after he reviewed the application again. Next day, "It's rented!!" Now I'm just a little steamed. Guess what? The ad was back in the paper the next weekend. This time 'Lola calls up. The guy says he doesn't remember her or me. She says we came over while you moving, how could you forget that! He just said that the place was rented.

O.K. by now I'm like forget it, I'm tired of this guy. Again the ad showed up in the paper, and 'Lola being 'Lola likes to fuck with people. This time she called up and said she was someone else. The guy was like sure come and look at the place. Then she said who she really was and the guy got in a huff and told her that she could not get the place because we collectively didn't make \$60,000 a year! Yeah, like I'm sure he and his wife make \$60,000 a year. Another week passes and the ad was back in the paper again! 'Lola called up and said, "Are you going to give it to us yet?" The guy said no because the man of the house should make more than the woman. (At this point in time, 'Lola was working two jobs so she was putting down that amount on the application.) 'Lola laughed so hard, it wasn't even funny. It went on for a couple of weeks afterward where 'Lola would just call the guy up and yank his crank.

Probably the classic though was this old Polish couple. You see there came a point where we didn't think we were going to get a place at all. Too many doors were being shut and the landlord at the place we were at told me I couldn't stay any longer. (I had already gave him notice three months before and he was being cool about us staying without a lease.) So one day I took off a half-day of work and started looking at what the town's realtors had to offer. I figured it would be an easier option having them looking for me. No one had anything available except this one place who had just sold a two family and were looking to rent out and the upper floor. The guy told me to go look at it and if I liked it, to come back and fill out an application. Cool. I go to the place and this older Polish couple greets me and shows me the place. It was probably in the top three places I saw. The couple told me to fill out the application and they'll decide...

I go back to the realtor's to do the paperwork. The guy starts with the basic questions he needs to know to run a credit check (which we found out by this time that no body was doing!). He gets to 'Lola's last name and asks curiously, "Ajayi? What nationality is that?" I was like, "Nigerian. What the hell does that have to do with anything?!" He goes on that he never heard of that name before, that's all. From there on in, I got this feeling that he wasn't even going to finish the rest of the application. He then told me that there might be problems, blah, blah...when I asked what problems, he just avoided the question. He told me to call the people the next day to find out if I got the place. The next day I call and guess what? "The place is rented." I was the only person to look at it! That evening 'Lola came over and called the people as "someone who saw the ad in the paper". "Sure, come over in ten minutes to look at the place!" When she got off the phone and told me this, I was like, "WHAT!?"

We go over and I sit in the car while she goes to the door. 'Lola goes up and rings the door bell and the lady she talked to on the phone opens it. I watched while the lady is making all these hand gestures and 'Lola is reacting to all this. After a couple of minutes, she finally shows 'Lola up to the apartment. Ten minutes pass, 'Lola comes out all pissed off. I asked what happened? 'Lola said the lady opened the door, 'Lola told her that she was the one who she talked to and she was here to see the place. The lady then told her that she forgot that she already rented the place out. 'Lola was like "What the hell are you talking about? You spoke to me ten minutes ago and told me to come over!" The lady said she was sorry. 'Lola demanded to see the place since she was already there. The lady said O.K. but the place was rented. After this (and many more less blatant but similar experiences) we both decided that all these people were fucking idiots!

The story does have a happy ending though. I had a vacation week in February to really crack down and find a place. These really great realtors in another town were especially nice to us. They showed us a fantastic place (which we now live in) and we got it on Valentine's Day! How is that for fucking luck. It was in our top five places that we looked at so we were exceptionally happy. They told us that stuff like we went through happens all the time and there is really no way you can prove it. All I want to say is to all the racists out there: FUCK YOU! Please drop dead. I really hope bad things happen to all the people who didn't give us a place based on our mixed relationship.

This is not to say that every place we went to greeted us with such apprehension. Sure, if we wanted to live in a total dump and in a bad neighborhood, people were practically begging for a nice couple who both had jobs, into clean living, etc... We didn't want to live in a shithole. People should be able to live where they want if they can afford it. Race should not be an issue...it never was for me.

"It's so hard to be so kind with a BITTER MIND!!" - REST IN PIECES

I NOW PRONOUNCE YOU...

As I write this, sometimes I think that, "Wow! I'm actually married!" Like I said before, for years I wasn't into the concept of marriage at all. This was a big step for me and I know deep in my heart that it was the right thing to do. My father said at least a couple of times that I'd be married by the time I was twenty-five. Well, he was off by a couple of years. Many of my friends were surprised at my decision. They all basically wanted me to be happy, whatever I did. My best man was totally against it. (a long story...) Anyway, let me tell you, if you are going to get married, just do it at a Justice of The Peace or at the Mayor's office, save yourself a lot of hassles. And money. Etc...

'Lola and I had only like three months to set this whole thing up. Actually, I don't think we could have done it without the help of my sister (who I was dead set against her "wedding" a few years ago and now she getting a divorce.). She found us the hall and did

most all the decorations for the affair. Thanks Deb. It was a small affair, only about 90 people (which was up from the proposed 75). But it wasn't without it's share of insanity.

Basically, the thing went pretty well. The actual wedding was performed by a minister not affiliated with any church and was as non-religious as possible. (Thank you GOD!) 'Lola and I both flubbed lines and she dropped the ring. The minister said that was supposed to be good luck. Onto the reception...yeah right. First we had to take pictures. Then the wedding party had to go to a separate room (which none of us really wanted to do, especially since the people at the reception had a full buffet and we had like snacks!) in which we just sat and looked at each other. Brett almost threw the glass beer mug that was given to each male member of the wedding party at me. I said it would make a nice pen and pencil holder. We finally got to go upstairs to perform more traditional stuff. The first dances, etc... Most of my ushers were threatening not to dance with the bridesmaids, but did anyway. (Brett, get a little closer next time! That's Christiane we are talking about! Charles, sorry you had to had to dance with my sister, but what are friends for.) Rich (my Best Man) didn't use his original toast about how the date of the wedding was the 80th anniversary of the sinking of the Lithastainia and how it relates to my getting married, though his spur of the moment one was nice. Glad he didn't get too drunk. There was almost a major incident because I told the wedding coordinator that there had to be ginger ale instead of champagne for the non-drinkers. Well, they didn't and I had to make sure she went around to all the tables and change glasses. Whew!

The dinner, in my opinion, sucks. The vegetarian dish was pasta and it wasn't very good. People from 'Lola's side of the family made a lot of Nigerian food and it was a big hit. (Some even asked for recipes.) Next was more pictures...and more pictures...and more pictures. That damn photographer kept us in there forever. Then the cake cutting (no we didn't mush the cake in each other's faces) and the bouquet and garter toss was next. While, for the most part I was having a miserable time, this segment of the wedding was great. 'Lola did the toss and a woman she invited caught it. Before I threw the garter, I told my friend Noah, "I might as well give it to you, you are going to catch it anyway." Would you believe? he did catch it...it gets better. He goes to put it on the woman and of course she's all squirming because a stranger is feeling up her leg. After the deed was done, the D.J. said he had to do it over because he put it on the wrong leg. There was a catch...he had to do it blindfolded. Noah is standing there with a cloth napkin over face, then the D.J. puts me in the chair and immediately I pull up my pants leg. This was going to be great because Noah and I would talk about this forever. Noah had his hands up to my knee before he even had a clue. He then feels my shoe and says, "This is a man's shoe!" Then feels my leg again just in case he might be mistaken. It was then he ripped off the napkin, looks at me, falls down laughing. The look on his face was priceless...

'Lola asked me a few weeks previously if I would wear a tradition-al Nigerian outfit at the wedding. I was initially confused because I knew what we were already wearing. I told her I wasn't sure if I would be comfortable doing it because I wasn't in touch with her culture, though i would do it to show I support her in whatever she does. So her sister brought back this special material from Europe, her pastor sewed the outfits up and they were ready for the wedding. After the garter thing, 'Lola and I went to change into these outfits. It's hard to explain what they looked like (I guess if you seen African clothing before, you'll have some idea of what I'm talking about.), but in Nigeria these matching outfits are what people there get married in. Ours were white and blue, long flowing two piece things. Did I say that the material was almost transparent? We had to cut up one of the girls' t-shirts that she wore the night before so I could cover my chest. Whew! The thing was I didn't tell ANYBODY about this, so needless to say, people's jaws hit the fucking floor. I never seen Justine De Metrick run so fast to get her camera before. My father said right then and there he knew I truly loved 'Lola. What we had to do now was

MINI DARKSIDE OF THE STRAIGHT EDGE Well, Jerry Garcia's dead...Who the fuck cares. Everyone's treating this guy like a saint. He was a fucking deadhead. People get with the fucking program. Just another dead rock star in my book...

dance another first dance. Now if you haven't experienced Nigerian dancing before, it's a sight. What they like to do is give money to the best dancers on the floor, or if it's a special event like a wedding or birthday usually all the money is given to the bride and groom or person having the birthday. Basically it goes like this, you dance, they place \$1s, \$5s, \$10s, etc...on your forehead. Now these people were going to town, the bills were flowing in every denomination. I usually don't dig the music too much, but for money I was prepared to do any dance requested! Most of the people on my side didn't have a clue of what was going on, so the DJ announced to come up and bring dollar bills. I said, "Five's and Ten's!" My father came up and gave me a twenty. People were stuffing my hat with bills. I later pulled out a couple of bills that were stuffed down my back. Everybody got into it. I was glad because I didn't know if every one there would understand what was going on. It was cool. Sadly, the reception didn't last much longer than that coupled with the fact that things ran over time wise (which I blame the hotel for) and it was a Sunday night and people had to work the next day.

With all the mishaps, the wedding reception was pretty cool. We really didn't get any of the food, which sucked because the hotel didn't have room service after 10 p.m. (We got to our room at 10:30!).

Do I like being married? Yes. Will it change my lifestyle (like most are afraid of)? A little, but only because I want it. It's my life and I want this kind of stability. I think it's great that Lola and I basically hung in there for the long haul. Don't know where my mind would be if I totally lost her. Thanks, Ololade, I love you. (and to all you P.C. people out there she wanted to change her last name, I gave her a choice.)

I Love Living In The City...

I was in N.Y.C. today. (For those who don't know, Linden is like 25 miles away and a short train trip to get there.) I don't know, for someone who used to love getting on the train and heading to the city to get away from this town, I just don't like it anymore. I can't stand the place. This was the first time in weeks that I went in and practically from the moment I got there, I wanted to go back home. I just don't have that feeling anymore. It seems like all the places I used to frequent, I don't dig it anymore. I look and see the same people walking around, still hanging out in the same places. I get depressed of the amount of homeless out there. I can't explain it. N.Y.C. just plain sucks now. It's a bore. Hell, it's given me a lot and I'd like that feeling to keep going but...

I ask myself sometimes why I feel this way. I'm still into the same shit, but I guess it's easier for me to get those things in Jersey. I think it's because I don't like plunking down \$7.00 each time I go into the city and get there and have a horrible time. It used to be a lot of fun. Oh well, I made a decision today that I would only go in if there was a convention or something like that. Not just walking around aimlessly, I need some sort of objective. Then maybe I'll appreciate it more.

"There was...This friend Of Mine..."

The other day I went through my record collection and pulled out all of my BORN AGAINST records. Why? Well, after 4 or 5 years of my once best friend, Adam Nathanson, not speaking to me for reasons unknown, I decided that these records are totally meaningless to me. Why? Because I finally saw an excerpt from his fanzine which basically said that BORN AGAINST meant nothing to him and it was a waste of time. Well, let me tell you something Mr. Nathanson, for a good long time BORN AGAINST was the most important thing in your life. You even did something that you said you would never do and that was get a band's name tattooed on your body. Guess what name you put on yourself? That's right. BORN AGAINST. Just because you disowned all your friends, don't try to turn it around on us and all your band's fans out there. BORN AGAINST put their collective feet in their mouths more often than not. BORN AGAINST meant something, just like some of the other bands that have existed over time. Just because you cheese out, don't tell the rest of us that we were fools for listening. I spent a few good years out of my life backing you up, even losing other friends in the process. (Looking back, with the shit you pulled I should have never been involved with that SOIA/IN-EFFECT bashing, because I lost many years worth of friendship with them. Something I can't get back.)

So what should I do now? Even though I still believe in pretty much what BORN AGAINST was all about, you obviously don't, so I can't continue to own records by someone who doesn't believe it himself. So who cares if what was being said through the lyrics really wasn't going to change things? The fact is we believed in them. That's all. Fuck everybody else. They would never understand anyway. At least we fucking tried. You gave up, I didn't. I believed. I sat there for hours folding those damn record covers because I thought it was right. I was there for you always. What did I get for it? A hardy fuck you with no explanation. Now I'm finally cleansing myself of all the "lies". Hope you have fun getting those tattoos removed, there are not worth the skin they are printed on...

"Don't Judge A Book By It's Cover..."

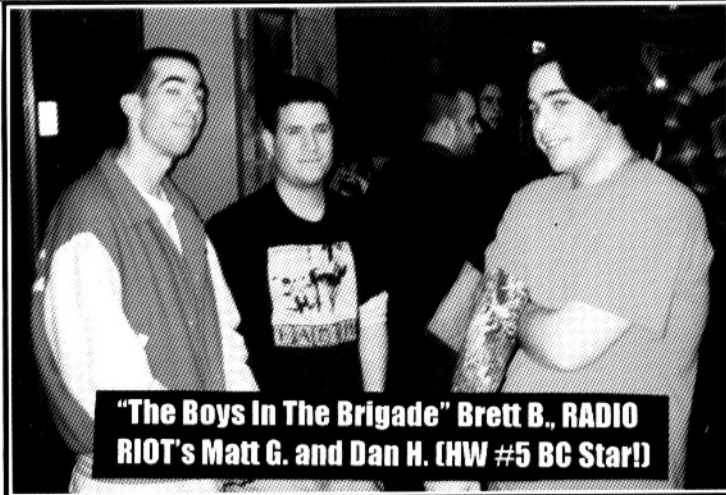
It's really funny the kind of shit we stir up unintentionally. For the cover of number six, I had idea for the cover that I wanted to have done. I thought Chris/Crash Position would be perfect for the job. I told him just draw a bunch of typical looking kids talking shit about Brett and I. I said, "Go to town with it, do what ever you want!" He did and delivered in spades. All aces. Brett and I both loved it. Well, not everybody did. One person saw it as an attack against her. You see the girl on the cover does bear some resemblance to Simone, a local scene goddess around these parts. It definitely was unintentional, I didn't ask Chris to draw "Simone", just typical looking kids. I guess she has that "look". Anyway, she gets my number and calls asking if it's suppose to be her. I said in all honesty that while there is a resemblance, I didn't tell Chris to do it. Chris's words were, "I'm not saying if it is or isn't". Well, she called me an asshole (what else is new?). Jesus, it's funny isn't it? Simone, if you believe that it's you so much, it is. Satisfied? Good. Some people would be flattered. Don't people have better things to worry about...

Well, I have some more news to whet your appetite...

MORE NEWS...MORE NEWS...MORE LIES...

I just got word that the band ENDEAVOR now holds the title for the most bizarre tour mishap. Somewhere in Tennessee, something was wrong with the oil light. When they to investigate, the van caught fire and burnt to the ground. They lost everything, you name it gone. A couple of band member's were without shoes. At least STICKS AND STONES came out of it with their station wagon!





"The Boys In The Brigade" Brett B., RADIO RIOT's Matt G. and Dan H. (HW #5 BC Star!)

THE LAST WORD

By Koenig

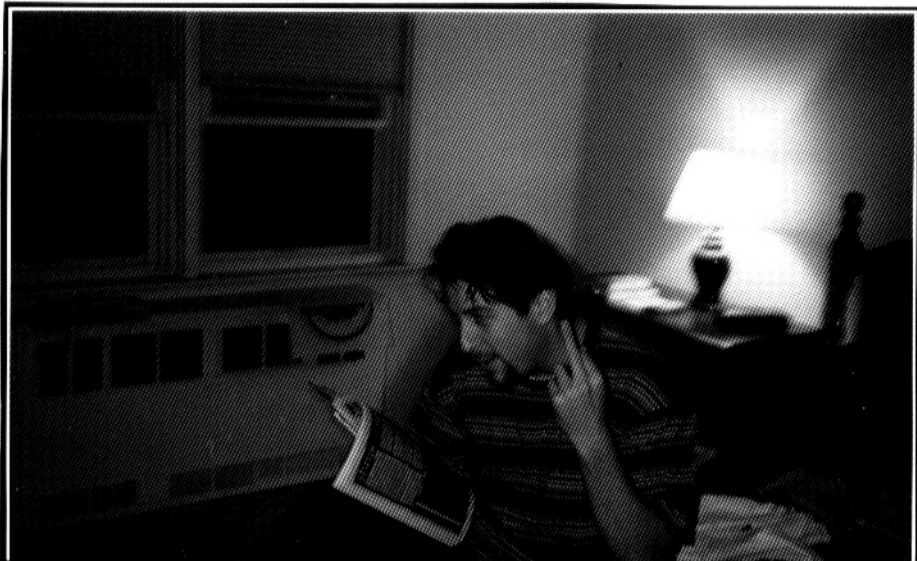
Well, I really had a lot to say this time around. I don't think Brett and I are going to limit ourselves to two pages anymore. Sometimes we need to let it out. In closing I want to talk about a couple of things. First off, just a comment about our review in ANTI #6. I know Norm likes **HARDWARE**, as we like ANTI, but the last couple sentences bothered me a little. It basically said we should stop dwelling on the past (hardcore wise). I was taken aback because just because we talk about days past in **HARDWARE** in each issue doesn't mean I live in the past. We write about what we like and that's it. The "past" is past, we do realize that but the documenting of hardcore music history has been poor at best and we want

to try and make a meager attempt at covering it when we can. Initially, Brett and I both thought that issue #5 was a risk because we thought that nobody cares anymore about hardcore history. We sold close to a thousand of those and got a lot of positive response. Just recently I received a letter from a guy in Canada who always wanted to know about those bands featured and had no access to any information before. He said he knows that he would never get to see those bands but at least he can read about them and listen to the old records. You have to remember that geographically we were lucky to be living in an area where we could see these bands on a regular basis. Many didn't and never will see all the bands we did. So by Brett and I talking about "old times" like we do, allows a few to at least get an idea (from one person's perspective) of what actually went on. If you don't like the fact that we both think the "past" produced better bands, well tough because we both feel that is a fact. It has been a long time since there has been a good amount of bands to get into and believe in. Bands today (with a few exceptions) don't really do it for me. I can't talk about bands who don't illicit a response from me. A lot of the bands that I see play these days are a real bore. I think a lot of that has to do with a complacent audience, who basically don't go out of there way for quality, just accepting what put in front of them. Do you notice how when a band these days do a cover song of a popular band past, they usually get there best response? Though it's sad for the band in question (the crowd should be going nuts for their own material) it proves a point, people think the "old stuff" is better. I really wish that people would search out new and exciting (note I said EXCITING!) bands, because they are out there. At the same time, I want people to do some research into the "past" and find out what they missed. Shit, when I got into it 12 years ago, I wanted to know EVERYTHING. Some people don't care, but we do and there are others too. **HARDWARE** is going to try and fill a little bit of that void... The "BOY AM I EVER A CHEESEBALL" dept... Recently, I finally made the decision to change over some of my prized hardcore records to CD. "What? Isn't this the same person who said that what fucked up? The same person who said he'd NEVER get rid of his records?" Yeah, that's me. Anyway, let me fill you in. I was thinking of it for a while because I realized I don't get to play my favorite records as much as I'd like. That's because I'd tend to buy records and pack them away, too lazy to dig them out (in the case of my seven inches). My stereo is in the living room, hooked up to my entertainment center. The main T.V. is hooked up to this too, so that means my wife is usually watching it. That's fine because I'm usually working on the computer anyway. Can't really move the turntable into the office I have because I don't have another receiver (and don't have the cash or the desire to buy another one), so I have to settle for my CD boom box. Since my music listening is regulated to while I'm working on the publishing stuff, I usually just listen to same few CDs I have within grabbing distance. So I decided that listening to the music was more important than having all the first pressings, etc... It does not mean everything is being changed over. A lot of my hardcore records aren't (and probably never will be) on CD, so they'll stay right where they are. I really wish somebody would put out all those N.J. hardcore/punk records circa 1984, like **MENTAL ABUSE**, **BEDLAM**, **SAND IN THE FACE**, etc... Best time for N.J. ever... There I go again, "dwelling on the past". So, I'm working on getting it all on CD, sure it's a cheeseball move, but it's for the "love of the music" and nothing else... O.K. I'm finally out of things to say. Please let us know what you think of the new issue (and look).

We really need to know what you think. If you want to help us out in any way, look at the inside back cover for all the info. I personally have a lot of plans in expanding the **Hardware** publishing empire, including reissuing old runs of fanzines in single issues. Hell, if they can repack records onto CDs, I think people would want to check out publications of the past. Write in and let me know what you'd like to see. 'Til next time...Dave K.

Noah Uman letting us know what he thinks of his review of his 'zine *Incantation*

Photos By: Dave K.



HARDWARE HARDCORE

Finally, here it is, **HARDWARE #6**. Of course it's delayed, this time about two months! The excuse (as usual) is pictures, our biggest pain in the ass. I wish I had the ambition to learn how to take good pictures. It sure would save us a lot of headaches. I have to apologize to all the people who sent ads and expected to see them back in May or June. We appreciate your patience, believe me. Our ad rates are still a lot cheaper than MRR. This issue is 64 pages, a big jump for us. I think that is a pretty good size so don't complain about paying a dollar or a dollar and a half. For Christ's sake go out and get a job.

Of course you have noticed this is the New York Hardcore issue. I am also sure there are some people out there who don't share my enthusiasm for NYHC and all I can say is: Why? As far as hardcore music goes NY has always had the best bands and the best scene. Just look at some of the bands in NYHC history: CRO-MAGS, AGNOSTIC FRONT, ANTIDOTE, YOUTH OF TODAY, KRAKDOWN, SICK OF IT ALL, YDL, SIDE BY SIDE, BREAKDOWN, THE ABUSED, WARZONE, STRAIGHT AHEAD, REST IN PIECES, MURPHY'S LAW, SUPERTOUCHE, UNDERDOG, GORILLA BISCUITS, RAW DEAL. I could fill both of these pages listing all the great bands. Forget about being PC and stop listening to all that wimpy pop punk shit! Go out and get yourselves a copy of "Victim In Pain". This is hardcore dammit!

As some may or may not remember from last issue there was supposed to be a MURPHY'S LAW interview in this issue. The reason there isn't is because I fucked up. I waited too long to do it and then M.L. left for a tour of Japan when we were getting the bulk of this issue completed. As it turns out this issue is big enough as it is anyway. Sorry.

Also since last issue I got a computer, thank God. Just because we got them don't expect us to get lazy and produce shitty, boring, run of the mill work. Of course, I'm no graphics expert but I think things turned out relatively well for our first big project. In case you are wondering (I don't know why you would be, though) all of this was done on IBM compatible computers. As far as I am concerned Macintosh's don't exist. They are for art students and computer posers! I'm an engineer for chrissake, I can't possibly make one of those things productive!

☠ TRENDS SUCK! ☠

I am getting really sick of all these corporate logo rip-off shirts that these so-called hard core bands are coming up with lately. Don't you realize that is just a fad from the rave scene? It seems that hard core is filled with suckers from the rave scene anyway these days. Get a little originality and make up your own band logo, it's not that hard. Even more alarming than this is bands ripping-off older hard core bands logos. Case in point: EARTH CRISIS "borrowing" the CHAIN OF STRENGTH "What Holds Us Apart" design. This is bad news.

SOME GREAT QUOTES IN NYHC HISTORY

"We just speak of social unrest. Conflict of interest, in turmoil, brings controversy. That speaks for itself." Vinnie Stigma on the "Hardcore Kids" Donahue show, 1986.

"Squatter's rights. I'll give you a right. I'll give you a left, and I'll give you a kick to the fuckin' head." -Paul Bearer, SHEER TERROR. CBGB's 1989.

"This song goes out to all the 'wish' skinheads. It's called 'Fall Of A Nation'; suckahassmuthafuckas!" -Djinji Brown, ABSOLUTION. CBGB's 1988.

"Wake up Connecticut. This is a fucking hardcore show!" -Jules, SIDE BY SIDE. The Anthrax, 1988.

"This song's called 'Wise Up'. It goes out to all the suckers trying to be hard in the pit." -Matt BOLD

"This one's called 'Blinded'. Everybody mosh it up. Break everything in your house!" -Jason KRAKDOWN, WNYU Radio 1987.

"We all know who the real moshers are. They're right here." -John Joseph, CRO-MAGS. CBGB's 1985.

"This is not a violent song, but if you come to a show looking for a fight and stumble the fuck our way we just might fight!" -Ray Cappo, YOUTH OF TODAY. The Anthrax, 1987.

"This one goes out to Mike, because he plays bass." -Jeff BREAKDOWN, The Anthrax, 1988.

Crucial 15 for the Summer of '95

YOUTH OF TODAY- All
CRO-MAGS- "The Age Of Quarrel" LP
IGNITE- Live, "Call On My Brothers" LP
MOUTHPIECE- New 7"
CORNERSTONE- "Beating the Masses" CD
CHAIN OF STRENGTH- Both 7"s
MISFITS- All
BREAKDOWN- 1st Demo
"NYHC: The Way It Is" Comp. LP
STRAIGHT AHEAD- 12" & Comp. Tracks
DYS- "Brotherhood" LP
AGNOSTIC FRONT- "Raw Unleashed" CD
MINOR THREAT- All
URBAN WASTE- 7"
THE ABUSED- "Loud & Clear" 7"



AGNOSTIC FRONT



Somewhere in Europe. Photo by ???

WAKE UP TO THE REAL DEAL!

R.I.P.

I now pronounce Maximum Rock'N'Roll officially dead. When everyone was bashing them a few months ago about their review policy I kept my mouth shut. Basically because I agree with the concept: only review hardcore/punk records. I don't have a problem with that. But has anyone besides me noticed that the content of MRR has gotten increasingly worse over the past two years? It has really been going down hill since issue 90 or so. Who the hell are the bands that they interview? I've never heard of most of them and that tells me that very few of them are actual hardcore bands. Actually I think that the entire MRR staff have been taken over by evil computers. The so-called layouts on some of those crappy interviews are nearly unreadable. Words all over the place, on top of pictures, in nearly unreadable fonts. Do us a favor and put everything in columns! Go back and look at MRR 1-20 for some inspiration. No crappy arty covers, real small, plain type, informative interviews. That is how it should be done. Even the ads have gotten boring. This is scene wide apathy and uncreativity. It used to take me a couple of hours to get through an issue. Now it takes about fifteen minutes, and most of that is spent reading the classifieds to see if anyone is selling any good records.

In honor of the death of Jerry Garcia of the Grateful Dead (about thirty years too late, I might add) I will reprint the lyrics to "Deadhead", by the TEEN IDLES:

Deadhead, deadhead, take another toke.
Deadhead, deadhead, you're a lousy joke.
Friend of the devil, who are you trying to kid.
Friends of the devil are dead like Sid.

I'll be grateful when you're dead.
I'll be grateful when you're dead.
I'll be grateful when you're dead.
So don't stick around too long.

Riding that train high on cocaine.
The music is really lousy, the fans are a pain.
Troubles behind, troubles ahead.
The only good deadhead is one that's dead.

NEWS, NEWS, NEWS...

Let's start things off with Connecticut's most crucial, and one of my current favorite bands, CORNERSTONE. Their split 7" with UNIT PRIDE is out now on green vinyl. Lost & Found is using it as a promo item for their full length CD entitled "Beating the Masses", which was also recently released. The CD has eight songs on it, some from their out of print 1993 demo

and some new ones. Ernie from TOKEN ENTRY did the cover art. These guys rule, so check it out. They also have a new drummer, Scott from another Connecticut powerhouse, WIDE AWAKE. Their old drummer had to concentrate on his future hockey career. Toby CORNERSTONE is working on a CRO-MAGS tribute fanzine called "Hard Times In An Age Of Quarrel". It's going to have all sorts of great shit in it, including all of my CRO-MAGS show reviews. During the school year CORNERSTONE will be on hold while Toby attends engineering school in Florida. Good luck sucker. MOUTHPIECE have recorded four songs for a 7" on New Age. They put out a special tour pressing on clear vinyl. The official release should be out someday. They did a tour of the east coast this summer, playing some shows with CORNERSTONE. The vinyl version of SICK OF IT ALL's latest LP "Scratch The Surface" is out on Equal Vision. It includes their version of "Straight Ahead" as a bonus as well as a cover of a SHAM 69 song. SHELTER have signed to Supersoul, which is a subsidiary of Roadrunner. Their new album is called "Mantra", and I heard one song is a direct rip off of the UNIFORM CHOICE song "Screaming For Change". I did have the unfortunate pleasure of seeing their new MTV video for a song which sounds exactly like a GREEN DAY song. Mackie (ex-CRO-MAGS, ICEMEN, URBAN BLIGHT) is now playing drums for SHELTER and Franklin, formerly of 108 is on the bass. CIV's album is out now on Atlantic or something like that. The cover is atrocious and reminds me of "My Three Sons". Incidentally, Wally can't be in the band because of contractual obligations to QUICKSAND. We are being threatened with the release of their MTV video for "Can't Wait One Minute More", which is a goof on the Montel Williams show. 108 have a new drummer and toured the U.S. this summer. The CIRCLE JERKS signed to Mercury and have a new album out and I'm sure it doesn't suck (yeah right). Mark McKay is playing drums for SLAPSHOT again after he said that he'd never be in that band again. The new HOLESHOT album, which is a split release between Glue Records and Reservoir records, should be out sometime soon. The CD included both 7"s as well. Incidentally, HOLESHOT broke up and most of the members are working on new projects. Jason (bass) is in a band with Ari Katz (LIFETIME, ex-ENUF, ex-UP FRONT) and Charles Maggio (ex-RORSCHACH) and Little Dave (ex-RESSURECTION). I hear they sound like BLACK FLAG with some thirty seconds thrashers thrown in. Glue is also planning on releasing a comp with a lot of bands like The BOUNCING SOULS, FASTBREAK (from

Connecticut), etc. In possibly the biggest news of the nineties: John Joseph was arrested for being AWOL from the Navy for something like twelve years! How did they finally catch up to him you ask? Harley and Kevin turned him in! There was a big benefit on his behalf at Coney Island High with MURPHY'S LAW (who recently returned from a tour of Japan), CFA, LEEWAY, and others. KILLING TIME allegedly have a new record coming out on Blackout, and Victory is re-releasing the KILLING TIME album, plus the RAW DEAL demo and two songs from the "Happy Hour" sessions on CD, it will be called "Another Raw Deal". Victory will also be releasing a split CFA/WARZONE 10" with all new material (I think). SHEER TERROR have a new album coming out on MCA/Blackout called "Love Songs For the Unloved", due August 1st. KURBJAW have changed their name to SPIRIT. RESSURECTION are going to go into the studio for the last time to record a few songs they wrote before they broke-up for a record on Equal Vision. Don't look for it any time soon, though. In the not so distant future there will be a re-release of all the RELEASE material. The CD will contain the "Pain Inside" 7", the "No Longer" 7", the two songs from the split 7" with COURAGE, the song from the Inner Journey tape comp, and the 1988 demo. The vinyl version will have all that, minus the demo, and will be limited edition, colored vinyl, with extra inserts and hand screened covers. Jade Tree records will be putting out albums by WALLEYE, LIFETIME, and DAMNATION A.D. later this summer (August/September). LIFETIME are on tour in Europe right now, and they will be playing something like eleven shows with FUGAZI. I just got late word that Mackie (ex-CRO-MAGS) is playing drums for SHELTER now. H2O's record will now be coming out on Equal Vision, not Epitaph. There is a new band on the New Jersey horizon called FLOOR PUNCH. I've been to their practices and they will kick ass when they finally play out. They've got a serious old school hard core style somewhere between BREAKDOWN and YOUTH OF TODAY. Look for a cover of BREAKDOWN's "Safe In A Crowd" at their shows. They should be releasing a demo around late October sometime. Late news: Roger Miret, ex-AGNOSTIC FRONT, of course, broke his back at a MADBALL show. There is going to be a really big benefit at Coney Island High in early September with a lot of bands. Harley Flannigan has a new band with Paris (both ex-CRO-MAGS, of course) called WHITE DEVIL. I heard they played up in Albany and their set included some old CRO-MAGS songs. Well that's about all I can think of right now, more than usual.



LETTERS

Brett,

Hey! This is the letter that I promised to write to you about the Y.O.T. reunion show last November. In **HARDWARE #6** you state that "According to Ray, he still believes in all the lyrics he wrote for Y.O.T., so unless you hook him up to a polygraph machine... and prove he was lying you have to give him the benefit of the doubt." I would, under normal circumstances, give him the benefit of the doubt, but there's this little label that they signed to called Caroline in 1988, a few years after they proclaimed their dislike for the commercialization of hardcore that was going on even back then (i.e. the Rock Hotel shows; see Y.O.T.'s "Live At CBGB's" boot 7"). Also there's this little band called SHELTER that Ray, Porcell, and Sammy (I think) are in nowadays. Therefore, if Ray would really still believe in everything that he ever said in Y.O.T. he would still be a christian and not trying to shove Hare Rama's down our collective throats every chance he gets. Don't get me wrong here. My point isn't to slag you here. I agree with most of what you wrote about the Y.O.T. reunion (i.e. how they could've made it bigger, et al) but my point was simply that I wouldn't trust Ray's words if my life depended on it based on his past actions. Please respond in kind.

Matt Berlyant

Dear Matt,

First of all I am not Ray Cappo's spokesman, and it is not my position to defend the guy since I only met him once and I don't even really know him. And it is my guess that you don't know him very well either. Nor will I come down on him for his religion, I don't really thought that is a major issue. He sings about the things he believes in, only now it's his religion. I find the fact that SHELTER's music sucks so bad compared to Y.O.T. about a billion times more upsetting that the guy's choice of religions. I couldn't care less if he was a Christian or a Krishna. Furthermore I will not call him a liar. Ray had the unfortunate character flaw of being a BIG MOUTH, (much like myself) and it came back to bite him in the ass. Almost everything the guy said was documented in one form or another. Because he wavered on major labels and took some time to settle into a religion does not effect my decision whether or not to like the music he once made. I don't care if fucking Wilson Phillips is playing "Break Down The Walls" it's still a great song, whether or not Ray signed to a major, became a Krishna or anything else. -Brett

Dear Dave,

I just picked up Hardware #6 at Sound On Sound today. As always, I applaud you and Brett on another job well done. Keep up the good work! I can't describe the feeling that I get after finishing another issue of Hardware in words, but I'll try. It inspires me very heavily to get my own sorry slug of a 'zine out already and to look at my record collection endlessly. Did that make any sense? I hope so. Anyway, I'm writing this for two reasons. First off, not to beat a dead horse or anything, but I have one final comment about our little debate on '60s rock icons. I think Joplin, Morrison, Hendrix and Lennon made better music as "walking zombies that were rarely sober" than most other people make whilst sober. Funny, ain't it? Secondly, I would like to address the situation with shows at Cook College, which you briefly mentioned in your news section in issue #6. What you said was basically true, but it was a little off here's the scoop. I booked a show there back in late January. **DEADGUY**, **HUMAN REMAINS** and **BLEED** played. Fortunately, a lot of people showed up and a good time was had by all (well, hopefully most...) in attendance. Unfortunately, the new Brunswick Fire Inspector was among. In a nutshell, he told me that the Cafe (where the show was

actually held) was a fire hazard. Therefore, during **DEADGUY**'s set, I had to make sure that no one else was allowed in. It fucking SUCKED having to turn away people that I knew, in some cases, but otherwise, the show would have been shut down. I can understand people complaining and being confused at first, but what they have to understand is that either a) we follow the fire codes or b) there will be no more shows at Cook College. During my friend Claire's band night in February (**WESTON**, **THE AUGUST SPIES**, **HECKLE**, **ROTARY** and **TOXIC NARCOTIC** played), we had to check I.D.'s at the door. The only people that could get in were those with Rutgers's I.D.'s, plus one guest per I.D. Also, the maximum number of people allowed was 122. Again, I know that this sucks balls, but I'd rather see a 122 person limit than no show at all! Also, please understand that the Fire Inspector had been wanting us to enforce these rules for a long time, and finally he did something about it. So, in a sense, my show was the proverbial "straw that broke the camel's back", so to speak. neither me nor Claire, nor anyone else on Animal Sounds (our concert committee) likes having to enforce these rules. If it was up to us, we would return to the days of old, where an unlimited number of people from anywhere could get in. Oh, and to all of you who'll still bitch about our "new" (yeah right!) rules even after reading this, FUCK YOU! Grow up because you people are pathetic! I'd like to see YOU taking shit from a bunch of losers not unlike yourselves for simply carrying out a policy that you had nothing to do with to begin with. Whew! That went on for way too long. I just had to get that all out of my system. Well, I hope that sets the record straight. All hate mail, death threats and letter bombs should be mailed to:

Matt Berlyant

7 Lycoming Lane

E. Brunswick, N.J. 08816-3651 (You asked for the suffix, so you got it, baby!)

e-mail: berlyant@eden.rutgers.edu

P.S. My vote for the quote of the issue #6 goes to (drumroll please) this gem emitted by none other than yourself: "Shut the fuck up, you fucking dick! Come over here so I can bitch slap you!" Maybe you can have a survey on that topic if enough people send in replies eventually. Just an idea.

Dear Matt,

Well, I better grow up because I'm pathetic. I guess those rules would be fine, but you'll have to understand that you now cannot advertise those shows off campus. Not everybody knows people with a Rutgers I.D. and not everybody is going to take a chance going when they might not get in. That Cafe is supposed to be open all the time, what about the people (students that have nothing to do with the show) who just wants to run in and get a cup of coffee. Maybe the answer is to look ahead to next year and try to get the auditorium at the center. I know it's hard to get and you would have to actually charge people to get in but it would be worth it. -DK

Dear David,

Hey big guy- You don't know (at least I don't think you do). Drew at SOH. LIP sent me a copy of **HARDWARE**. And I was so impressed by your 'zine, that I just wanted to write and tell you that. You seemed like such a great guy-and **HARDWARE** seemed like that best of the 'zines I've gotten. **GLOOM** was the other that generally impressed me. Do you know Nathan, who puts out **GLOOM**? We've written a bit to each other-he and you seemed to me to be a bit similar. Smart and balanced kind of guys, you were the two whose opinions about music and other stuff I particularly was eager to check out. Nathan's given me a good number of music and other kinds of suggestions.

I sent away for SOIL, LIP and GLOOM and a handful of others that were reviewed in recent issues of METAL, MANIACS and MRR. It's the first time I've gotten any 'zines--I'm still pretty much a newcomer to both the metal and punk/HC worlds. I've been meeting people as penpals (via Metal Maniacs and MRR) and checking out more and more bands and now just started getting a look at some 'zines.

The HC scene is particularly the one I've been wanting to know more about--I guess that's what I said in my first letter to drew at SOIL, LIP, and so he sent me HARDWARE as well as his stuff.

The opening bit you wrote about going to the NYC Gay/Lesbian march was so moving to me-- I was so impressed, by your heart and courage, and clarity of mind, ethics. Your caring about other people being abused-- I just felt like I had to write to you and let you know how much it meant to at least one reader.

I'm bi, so I have a deep and very personal interest in the politics of sexual culture. I'm on the target end of heterosexism in my life--but I'm pretty sure I'd care deeply about opposing homophobia even if I didn't have a homo side myself, because I'm not on the target ends of sexism or racism, but I'm still very deeply and militantly anti-sexist and anti-racist. Always have been. I have always communicated that to fellow males and fellow white people. It's so rare to meet a nonhomophobic straight

person, much less one who cares enough about it to write about that sensibility, much less want to go to a gay march, much less to actually go to a gay march, much less to be MALE and do all of that, much less be into HC and do all of that and then write about it in his HC 'zine. I was so unbelievably impressed in all those dimensions--I just had to write you. (I caught the reference to yourself as "straight atheist", that's why I'm thinking you're straight.) I just wanted to to send you a hello and say thanks for putting out one of the best 'zines (in the HC scene or in any underground scene) I'll definitely be interested in getting upcoming issues.

And also thanks for the courageous and noble & clearheaded defense of guys like me living under fire from sexual bigots. The fight continues...

Take care,

Bill Duymer 718 Cayuga Santa Cruz, CA 95062-

Bill, thanks for the cool letter. I always thought a person's sexuality was their own business. I mean it's no big deal and I can't believe it's an issue anymore. Hopefully, I'll be able to get out to this year's march and if I do, you'll hear about it again in an upcoming issue of HARDWARE. -DK

David,

Hello! I must congratulate you on a job well done with the latest installment of HARDWARE. the interviews were done well and I found myself laughing at some of the show reviews, especially "the POLICY OF THREE played...oh boy." I laughed for about ten minutes after that. POLICY OF THREE are extremely boring. I see you guys are CRO-MAGS fans. You know, I saw the CRO-MAGS on their "Best Wishes" tour in '89 and they were not very exciting. That was when Harley sang and he was kinda dorky. They were on tour with a thrash band from Europe called DESTRUCTION. DESTRUCTION never played since they were not satisfied with the monitors. Well since they did not play, the CRO-MAGS manager said they would never play in the U.S. again. They never did to my knowledge. That was the last show at the infamous Metroplex.

I would like to thank you for giving my band (ACT OF FAITH) a nice review in your last issue of HARDWARE. There are lots of good bands down here in Atlanta. We have a decent hardcore scene. ACT OF FAITH has been around since September of 1989. We will be releasing another CD at the end of June or July. CRISIS UNDER CONTROL, another long-standing hardcore band, will be releasing a 12" in a few months. Other bands include Quadrihacha, Thence Forward, Levelhead, Car Vs. Driver, Scout, Broken and One Way.

As I read your 'zine, I could tell that you are tired with a lot of the bullshit surrounding the hardcore scene. Here in Atlanta, you could row a boat in all the shit that surrounds our scene. people are never happy with what they have got. Someone is always complaining about one thing or another. For example; who slamming, who's not vegan, who's this or that. To me the music keeps me going. I am 22 years old. I have two jobs and I am a junior at Georgia State University. I will be graduating in about a year with a degree in Arts and Science. I am pretty busy, but when it comes to a hardcore show or my band, I always put time aside for both. So the bullshit that seeps into the hardcore scene, I try not to let it bother me. Even though when it does at times, I guess it is when I pick up a 'zine like yours that I feel reassured and happy to know there are other people out there that seem to care about hardcore. Last night, I saw the worst fucking show in a long time. It was the BAD BRAINS and boy did they fucking bomb. The only two reasons I went there:

1) I got in for free, 2) It was the original line-up (3) I am a sucker!

I walked in and was surprised to see the show was pretty crowded. I got there about twenty minutes before they went on. As I stood there waiting, I noticed a man with dreadlocks and dark sunglasses hand cuffed to a woman who was taking him somewhere. He had a white cloth tied around his head and wore a red suit similar to something on the Sgt. Pepper Album. I thought it was strange. Then ten minutes later, guess who that was? You got it, IIR. He stood onstage thanked the flowers, trees, the soil and of course Jah. The band followed him in true rock star fashion and they begun with the intro on "I Against I". Of course, they stopped in the middle and played a song I didn't recognize. Then something weird happened. I could hear the vocals, but their was no singer on the stage. He left the fucking stage for two songs and sang them backstage or on the side of the stage. What a fucking weirdo. Then after his break, he came out with a horn and proceeded to butcher the rest of their songs with out of key notes from his horn. I don't think I need to continue with this. If I had paid ten cents for this show, I would have been ripped off.

Take it easy,

Ken Saluzzi

915 Greenwood Ave. Apt.10
Atlanta, GA 30306

Dave and Co.,

Please send me issue #6 or whatever you're on. I sent you my 'zine (SOUL DOUBT), not like I think you'll particularly like it or anything, but just to send it. I wrote the-Strikeout-stuff. Anyway, the last issue I read was #5 and although it was rad, I think your attitude about the changing face of Hardcore sux. I understand how many people have sold you out, I feel the same way and I haven't even been in the scene as long as you have. I know hardcore as a scene isn't as good as it used to be...fuck, the scene will only get better if we all try to make it good again instead of complaining how much better things were back in the day. Fuck venerating the old school and calling the new school "post-hardcore". There's no such thing. Hardcore isn't an era or a type of music, even, it's an attitude and that attitude still exists in many people out there...otherwise there'd be no point in writing your 'zine, or mine. Why do you seem so pessimistic that the scene will never get good again? What's stopping it besides that attitude? Maybe I totally misunderstood what you were writing about, but it's almost as if you are ready to rest on your ass and reminisce about how things were rather than getting up and doing something about it. I know that can't be the case because you wouldn't put out such a good 'zine if it was. Hell, even down in Florida there's a place that's having the best summer I've ever seen...no drug or alcohol shows with the likes of DOUGHNUTS, SNAPCASE, GUILT, DAMNATION, WALLEYE, CHOKEHOLD, SHADES APART, EARTH CRISIS, IGNITE, ASHES, ASCENSION, ORDER OF IMPORTANCE, CULTURE, ROOSEVELT, BROTHER'D KEEPER, SPLIT LIP, and a whole bunch of others... In Florida... home of TENSION, SYRUP, ORDER OF IMPORTANCE, ASCENSION, TIMESCAPE ZERO, CULTURE, FAILSAFE, and who knows who else...

Keep the faith (don't bitch about where it went),

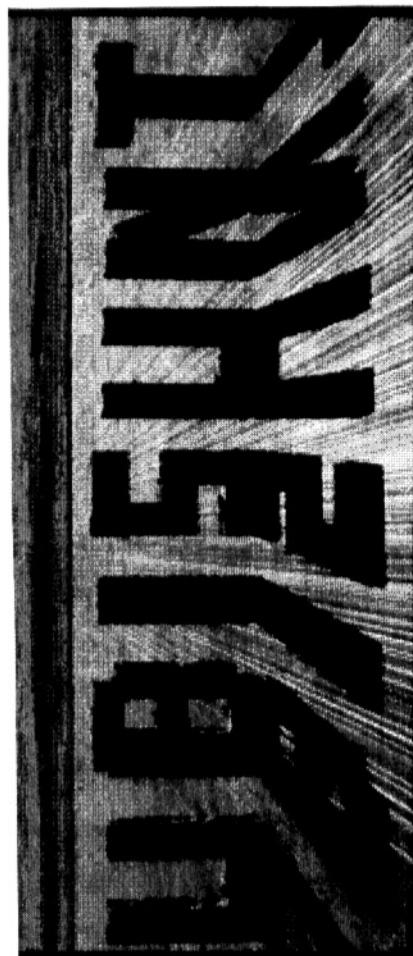
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Hardware #6 was wonderful. While I'm really not into the bands covered in this particular issue (not because I dislike, more because I'm not familiar with any of them) It's great that their is so much else to look through, unlike most 'zines that base their entire issues around their interviews. I hope that Hardware turns out to be a long term deal, because there is hardly anything about hardcore that is permanent or long-term. There's also nothing (w/ the exception of MRR) that you can count on seeing or hearing something new on at least a semi-regular basis. Radio Riot was probably the closest we'll see to that on this coast. Hope you guys keep filling that void. Normally, I'm not into record reviews because I find them completely unreliable. I do however trust the reviews in your 'zine because I've been finding lately that what you say is shit is just that: shit. The first band you guys ever turned me onto was **CHAIN TO THREAD** who I absolutely adore. I'm sorry to hear about any fallout between Tony and you guys. Sounds like Dreed threw the first stone. Anyway, I really dig the 'zine and in the future I'd like to be a contributor. If I stumble across a good interview, I'll keep you guys in mind. Finally, thanks for the review. Nobody gives me reviews. I don't know whether it's because two pagers get lost easily or their not big enough to review, or whether kids would lose scenerster points for reviewing a Farley-produced fanzine. I found with Fuck You Fanzine that there were kids who liked the 'zine, but would get shit from their friends for printing a review or going on record as saying they liked it. It wouldn't be so bad if I didn't depend on reviews to let people know that I've got something out. I don't go to as many shows as I'd like to nowadays because I make money on the weekends as a waiter, so I don't get the chance to pass my 'zines out that often and I find myself dependent on my mailbox. So thanks a million for any review, good or bad. Well, I gotta go. Thanks again and keep in touch. Take care.

Charlie Farley P.O. Box 134 Colmar, PA 18915



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I'm just writing to tell you that I think Hardware is one of my all-time favorites...joining the ranks of Dear Jesus and Schism. It's good to see a 'zine with brutal honesty as well as a tongue-in-cheek sense of humor. As much as I still love hardcore (the basic premise of it anyway), I love to poke fun at it as much as I can get away with. My friends and I can develop just one "bidip-bo!" joke into an all-day event...Especially interesting was the article on driving to see shows at the Anthrax-ah what memories! Lil' Sammy with the box of Y.O.T./JUDGE shirts, kids going nuts to all five bands, I could go on forever! It's great to see that the two of you firmly believe in the concept of straight-edge after all these years, but yet, can satirize it like you did on the cover of the summer '94 issue. Often times, younger kids take themselves too seriously and can't poke fun at it, not realizing how they'll most likely "fall from grace" in a year or two. (or when they go to college, which ever comes first.) Unfortunately, many people my age (23) probably wonder when I'll "grow out of it"...Oh well. Thanks a lot and keep up the great work!

Chris Cannon



YUPPICIDE

Photo By: Justine De Metrick

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RECORD REVIEWS

A

AGNOSTIC FRONT "Raw Unleashed" CD

62 songs, that's right 62 songs! They include the rough mixes of the "United Blood" 7" (with plenty of extra songs), the two songs from the "Message From the Underground" Comp, a real early recording, as well as a practice from 1984. That's a lot of A.F. for your buck. A nice bonus is the great packaging, with a lot of old photos, the interview from Schism #8, flyers, and the "United Blood" lyric sheet. This is definitely worth it if you like A.F., and let's face it, everyone should. -Brett

For every one who thinks that "United Blood" and "Victim In Pain" are among the best hardcore records every made, must absolutely get this compact disc. 62 songs (which clock in under an hour!?) are presented, most duplicates of the same songs, but as the liner notes state, this is an "historic document". I agree. The stuff here hasn't been heard by anyone in a long fucking time. Included are a lengthy "United Blood" recording which they picked the songs for the 7", an early demo, a rehearsal (in which there is much priceless conversation between tracks), the actual "United Blood" recording and the two tracks off the very rare "Message From The Underground" comp. (which actually aren't too good). One of this issue's "Best Buys". Get. -DK

(Grand Theft Audio 501 W. Glenoaks Blvd.
ste. 313 Glendale, CA 91202)

ALL DAY "War On The Boulevard" 7"

Figures I finally get a record sent here I like and my record player doesn't play it all the way through (I have one of those linear tracking things). High-energy punk/hardcore that brings back memories of the early '80s LA scene. Pretty good, probably play this one again sometime! -DK

(Know Records, see ad)

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AMBER INN 7"

This is not as generic as most of that modernist hardcore noise stuff that's out there though it still doesn't move me much. It seems that everybody is putting out seven-inches these days with two fast songs on one side and one long boring tune on the other. -DK

(Sunney Sindicut Records 915 L St. #C-166 Sacramento, CA 95814)

AMERICAN STANDARD "Piss And Vinegar" CD

Damn, I can even be nice about this. Rock crap in the vein of PEARL JAM. I haven't been so bored in my entire life. I used to think this band was half-way decent. -DK

(Another Planet Records)

ANAL CUNT "Greatest Hits, Vol. One" CD

For all you ANAL CUNT fans, this is for you. On this 76 minute 33 second CD, there's everything A.C. has ever recorded and then some. But what is the attraction to this "band"? It's just noise. Sucks the big one. -DK

(Ecocentric Records P.O. Box 572 D-56075 Koblenz GERMANY)

B

BACKDRAFT 7"

Heavy and powerful modern hard core from Holland, not too metal but a little does creep in there every now and then. -Brett

Another one of those European bands that would be huge in America if they would just come here. Heavy modern hardcore, unity and positive type lyrics the whole deal. It's just that I don't find it really that thrilling. -DK

(Crucial Response Records)

RECORD
REVIEWS

BACKLASH "No Reason Why Not" CD

This is another band that gets that "old school" label, unjustifiably so. There are a few more fast parts than average, but the majority of the music is 90's metalcore. Not to be totally unfair, it is pretty good and the lyrics aren't that bad either. Is the title a bite on the GB song? -Brett

We got a tape of theirs a while back and it was all right. I can honestly say they have improved. Late '80s influenced hardcore with those metal touches. It really doesn't get cheesy at all, while most of this kind of stuff bores me, I kinda like this. There's even a couple of fast thrashers to break it up. A decent newer band. I think that this is a compilation of recent material. -DK

(Trip Machine, see ad)

BLACK OUT 7"

This band contains three members of BL'AST!, including Mike Neider, so the comparisons are inevitable. While the power and heaviness remain the speed, BLACK FLAG type hooks and interesting vocals don't. BLACK OUT are more of a heavy rock band, like the MELVINS or MONSTER MAGNET than a hard core band. On the up side the production and the layout and exceptional. -Brett

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BLINDFOLD "Restrain The Thought" CD

I really don't know what this band is trying to do. Plodding, heavy emo stuff that doesn't go anywhere in my book. Just can't get into it. Cover and layout is great though. -DK

(Conquer The World, see ad)

BOBA FETT YOUTH 7"

There actually might be something decent going on here but there's a lot lost in the production of this record. The guitars are very tinny and vocals are too low. Get a better recording next time. -DK

(Bucky Records P.O. Box 72671 Las Vegas, NV 89170)

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RECORD REVIEWS

BOYCOTT 7"

Three women make up BOYCOTT and caught my ear with some well-done BABES IN TOYLAND influenced tunes. Most of the tracks are heavy and one is sort of fast and snotty SIN 34 style. Hopefully we'll be hearing more from this group in the future. -DK

(Trench Records P.O. Box 40041 Spokane, WA 99202)

BUCK WILD "Little Punch You In The Ear" CD

"Featuring the guitarist from LAGWAGON" says the sticker. Let me guess, Southern California style ala Epitaph...Yup! How did I ever guess? 5 songs (the CD only lists 3) of that sound we all know and love. Not for me... -DK

(Lobster Records P.O. Box 1473 Santa Barbara, CA 93102)

BULLDOZE "Remember Who's Strong" 7"

For all you people who are into this style of music: this is the band for you. I'm pretty sure this has been out for a while and is in it's third or fourth pressing. It came out on a label from France so your best bet is to write the band. -Brett

Kevene Cea

12 Pavillion Rd.

Suffern, N.Y. 10901

C

CAST IRON HIKE "The Salmon Drive E.P." CD

This band hails from Mass. and have a wide variety of sounds coming out of their instruments, it's not easy to label them. Four tracks, melodic hardcore, sometimes heavy and sometimes noisy. Not what I would listen to but I know a lot of you people would dig them, especially since they sound together. -DK

(Big Wheel Records; see ad)

CAUSE FOR ALARM Reissue CD

After many, many years the classic CFA 7" has finally been officially reissued, along with the cut from the Peace Comp. The packaging is very good and it includes a few pictures not in the original layout. For \$8 you had better get this. It's classic NYHC.

I'm very glad to see that Lost & Found didn't do this first, for once. -Brett

VICTORY RECORDS
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CAVITY "Human Abjection" Lp

Well, I think it's much better than the previous 7" a couple of years back. Ultra-noisy and heavy, sometimes it gets a little scary. Some real good artwork on the insert. I recommend this. -DK

(City Of Crime Records P.O. Box 592426
Miami, FL 33159)

"CHEAP SHOTS" compilation CD

This 75 plus minute CD compiles all the bands on the Burning Heart label. Some of the material is from the records, some is unreleased. Sounds range from Epitaph inspired to heavy fucking metal. Good if you want to get exposed to what going on in Sweden. -DK

(Burning Heart Records)

CHEATER "The Hours & Times/Sticky" 7"

This one was sent to me at random by a management company. I guess CHEATER would fit in with the whole indie pop/Maxwell's scene. Kinda average pop/rock, nothing to get worked up over. -DK

(Detour M P.O. Box 491 N.Y.C., N.Y. 10101)

CHISEL "Nothing New" Ep

Y'know, something inside wants me to like these guys on a grand scale. They play the poppy stuff well. It also has a great production, though after awhile, it all starts sounding the same. **CHISEL** are talented, no question, but I'm looking for something more. -DK

(Gern Blandsten Records)

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CITIZEN PAIN "True Lies/Back Of The Line" 7"

Slow to mid-tempo, heavy hardcore which really doesn't do me for me. Hard to judge by two songs. Great production though. -DK

(\$3 to: Dom Tucci P.O. Box 100 Teaneck, N.J. 07666)

CIV "Can't Wait One Minute More/Et Tu Brute?" 7"

Shit, the last Revelation record I think I heard was the final YOUTH OF TODAY one. As you might already know, CIV is Civ from the GORILLA BISCUITS and a couple of other guys from all those "N.Y. Youth Crew" bands from the late '80s. I never liked the GORILLA BISCUITS, so CIV has like twenty strikes against them going into me listening to this with an open mind. "Can't Wait One Minute More" is very upbeat, poppy and a little catchy. The flipside sounds like the GORILLA BISCUITS recorded it and left it off their last album. It's a very well produced affair but I can't get into it because of things past. -DK

I've really got mixed feelings about this one. The A side, "Can't Wait One Minute More", sounds like a slightly hardcore influenced pop-punk/alternative/contrived-for-MTV song, but it does grow on you. The flip side is a really good fast-paced song which displays the hard core capabilities of the band members quite well. It's full of curse words and will probably never get any radio airplay. I hear their other fifteen or so songs (which will be recorded for their major label debut) sound more like "Start Today" period GB, but once the video for "Can't Wait One Minute More" becomes a MTV "Buzz Clip" don't expect these guys to play at the local VFW hall. I hope I'm wrong, but it looks like these guys are using the hard core scene they abandoned for a nice convenient stepping stone into the mainstream, which will flop soundly once this stupid alternative trend fades away. Then maybe they'll play at the VFW hall, or maybe just disappear like they did after GB broke up. Think about it. -Brett

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RECORD REVIEWS

RECORD REVIEWS

COCOBAT "Posi-Traction" CD

When I got a package from Japan the other day, I thought it was somebody sending me a WINK CD. Instead, I got this. As much as I like most Japanese stuff, this bored me to no end. Bad power metal mixed with a little hardcore. Sometimes it gets weird. Hard to describe. Blah. Best thing about it is the Pushead cover and even that isn't that thrilling. -DK

(Toy's Factory Nisseki-Shibuya Bldg-6F, 2-16-1 Shibuya Shibuya-ku, Tokyo 150 JAPAN)

CODE 13 "Doomed Society" 7"

These guys are probably at the top of the heap as far as crusty bands go. They remind me a lot of earlier CITIZENS ARREST with a lot lot of power, not just grind/speed. All you punkers should check out the lyrics to "Poison Society", these guys have guns. -Brett

At first glance, everything about the look of this record is typical crust/peace-punk (though the cover art is fucking exceptional), but as I have been trying to listen to things with an open mind as of late, so should you. This is a pretty good record. Yeah, it's a mix of crust/grindcore, though it's done better than most. The production could have been a little better. What do I like about it the most? The lyrics. They are not too typical and they even have a straight-edge type song. I like it. CODE 13 have something to say. On "collector scum" red vinyl. (What a term coined by Jim and Nate from DEVOID OF FAITH!) -DK

(Havoc Records P.O. Box 8585
Minneapolis, MN 55408)

CORNERSTONE "Beating the Masses" CD

Nine songs of good solid, straight up hard core. The layout is pretty good, considering it's on Lost & Found and recording is good, with the exception that the vocals are a little high. These guys are gaining a loyal following pretty quickly, so I suggest you all go out and buy this so you can sing along at the next show. -Brett

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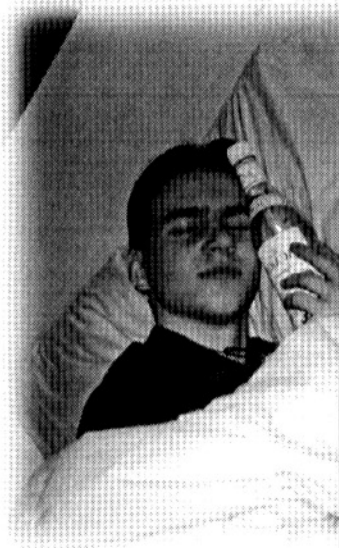
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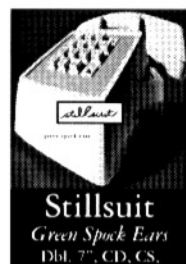
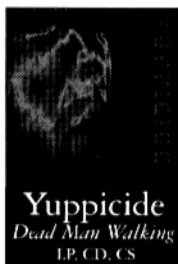
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Lost & Found Records

CRIPPLE BASTARDS "Frammenti Di Vita" 7"

Not into this one at all. Generic thrash from Italy with a so-so recording. Punk Rock! -DK

(Ecocentric Records P.O. Box 572 56005 Koblenz GERMANY)

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ID

DAMNATION A.D. 7"

I'm not too sure how long this has been out, but it was recorded back in '93 after the WORLDS COLLIDE tour, and not surprisingly this is metal. No trickery here, where you might think some hard core is coming, it's all metal from start to finish. -Brett

Tidal Records
P.O. Box 4086
Rockville, Md 20852

DAMNATION/WALLEYE Split 7"

This time around DAMNATION are still metal, of course, but now they sound a little like INTEGRITY. I fail to see what all the hype is about over this band. WALLEYE are emoish rock, sort of like CHISEL. Only two songs, nothing too special. Nice packaging though. -Brett

Jade Tree Records
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DEVOID OF FAITH "Denial By Machinery" 7"

These guys like their music fast and hard, and with real unique, screamed, but not screechy or grind, vocals and good lyrics. Your basic white on black layout rounds out a solid release. They have a 10" coming out soon, so check that out too. Oh yeah, there's a nice LIFE'S BLOOD guitar harmonics part at the end of "Shark Fin Soup", they are from Albany, after all. -Brett

Needless to say, I have been looking forward to this one a long time. DEVOID OF FAITH are becoming one of my favorite bands. They are playing some good heavy noisy crusty hardcore that is very scary at times. Gives me the chills. I just hope all you people search this one out otherwise you honestly missing out -DK

(Crust Records C/O P.O. Box 8511 Warwick, R.I. 02888)

DOWNFALL 4 song demo

I could describe this as your basic heavy modern hardcore tunes, but the tape sound was very shaky. Could be good, could be bad. -DK

(\$3 to: Delson Barette RT. 124 Brewster, N.Y. 10509)

DRIPPING GOSS 7"

A lot of people heard the name DRIPPING GOSS because the late Chuck Valle was a member of this band. Hard to describe this one, but it might be safe to say there's alot of noise rock going on with enough odds & ends to not make it generic. -DK

(Another Planet Records)

IE

"EDUCATION" compilation Lp

Christopher has assembled a pretty decent line-up for a cause you don't hear about everyday in the hardcore world, education. He was smart enough to put the strongest bands first because the rest of the bands sound much better than they actually are. DEVOID OF FAITH starts this one off with a bang, then BLEED. KISSES AND HUGS are cool and the rest of the bands for the most part deliver above average tracks. Good cause, good record, get. -DK

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(Mountain Records 56 Grandview Street
Huntington, NY 11743)

EMPATHY "Under The Lost Smile" CD

This one I can't figure out at all. It has nine songs on the cover, but the CD has 24 tracks. Musically it's a straight-forward, muddled mess, recorded really low for a CD. Can't make much out except that these guys love the movie "Breakfast Club" (there are many spoken tracks from that movie) and "True Romance". They cover "Don't You Forget About Me" by Simple Minds and just make a lot of noise after track nine. A strange one at that. -DK

(Conquer The World, see ad)

ENKINDEL 4 song CD

Really not much going on for me here, except that it's well-produced. Loud, emo stuff that most of you will probably like. -DK

(Initial Records P.O. Box 251145 West
Bloomfield, MI 48325)

IF

FACTION ZERO demo

Some heavy-hitting stuff here, sort of sounding like early RAW DEAL. While there is definitely room for growth, it has a very good recording and is not that generic. FACTION ZERO should find an audience in no time at all. -DK

(\$3 to: FACTION ZERO 33 Lockwood Pl.
Clifton, NJ 07012)

FADEAWAY six-song CD

FADEAWAY play real heavy hitting hardcore with a little metal madness thrown in for good measure. Maybe a whole Lp of this would get boring, but this isn't half bad compared to most of the stuff we get sent. CTW's best release to date. -DK

(Conquer The World, see ad)

RECORD
REVIEWS

FALL SILENT "Never Forget" 7"

I fell really bad killing this since one of the guys in the band sent me this twice (the first copy was very much bent on arrival). The fact of the matter is that the record falls flat on many counts. It's very **INTEGRITY**-influenced, but the songs seems to change tempo out of nowhere and the production is thin. Only two very long songs here so maybe this is their first recording and I'm going to be nice. On white vinyl. -DK

(Levi Watson 1590 Sky Valley Dr. B-203
Reno, NV 89503)

FAR CRY "Tilldsay" CD

This CD is a re-issue of their two seven inches, "Story Of Life" and "Much Time Spent Waiting". Never dug this late '80s hardcore act, so I can't say that I like it, but obviously somebody will otherwise this wouldn't be. Your choice. -DK

(Crucial Response Records)

F-DEFECTIVE "Under Oppression" CD

For the most part it's your basic punk/thrash, though it does mix it up sometimes so you can't categorize it. Vocally, the girl singing touches all bases sounding like a cross between the singers from 45 Grave and Sin 34, plus Joan Jett comes to mind. The guys sing for a couple of tunes. Not enthralling, but decent. -DK

(\$10 to: Performance Communications P.O.
Box 1872 Westminster, CA 92684-1872)

FEEDING THE FIRE/SPAWN split 7"

After hearing so much about these bands, I thought I was going to get my ass kicked listening to this. Sadly, that's not the case. Both bands play fast American style chunka hardcore, with the **FEEDING THE FIRE** being the heavier of the two. Maybe after hearing more material, I can get a handle on these bands better. -DK

(Crucial Response Records Kaisersfeld 98
46047 Oberhausen, GERMANY)

59 TIMES THE PAIN "Blind Anger and Hate" CD

A bit different than the other releases on this label, this one being very straight-edge hardcore in nature. Fast and loud, seems like they belong in the late '80s sound wise. If you can dig it... -DK

(Burning Heart Records)

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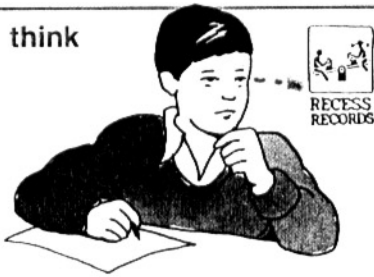
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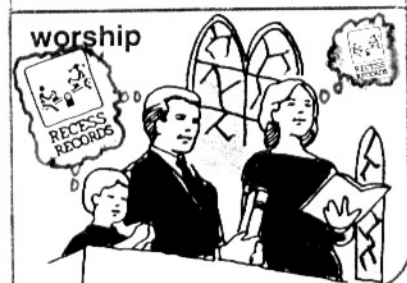
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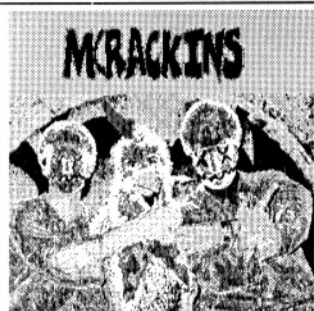
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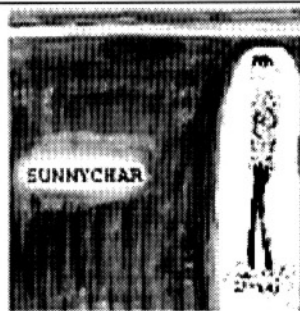


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Sunnyschar are 2 girls and 3 guys from Japan who play energetic garage-pop with girl vocals on their 4 song debut EP. Very cool.

We have repressed The Parasites "Reason For Treason/Letdown" single. If you missed it the first time around here's your chance to pick it up.

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For a Shredder Catalog send a SSAE to us at 75 Plum Tree #3, San Rafael, CA 94901. Distributed to stores by Mordam Records.

THE FIXTURES "Screw The World" 7"

This here wasn't too exciting. Middle of the road punk/hardcore which to me sounds mediocre. -DK

(Know Records, see ad)

FLATUS "Have It Your Way" CD

Poppy hard-core, in a very melodic vein. FLATUS definitely sound like they are from New Jersey. Not my bag, though I'm kinda surprised more people around here don't know of them because they could take off with the right crowd. -DK

(Local Color Records, see ad)

THE FLIES "Venus Man Trap" 7"

I really don't know how to describe this but as really mediocre fast hardcore. I'll pass. -DK

(Trench Records)

F.Y.P. "Dance My Dunc" CD

A full CD by these guys and I'm sure that will make a lot of their fans happy. Fast, snotty punk rock, plain and simple. Decent, I can see why people dig them so much. -DK

(Recess Records, see ad. Costs \$8)

G

THE GAIA "No. 1" 7"

This one maybe a little old but after their turn on the excellent (and RARE!!) "Women's Liberation" comp. CD, I picked this baby up. Fast, thrashy and noisy, similar to the previous tracks heard though not as memorable. Still it's definitely one to get because of the limited amount of Japanese records available to us here in this country. -DK

(Six Weeks 2262 Knolls Hill Cr. Santa Rosa, CA 95405)

RECORD REVIEWS

GRADE Lp

Let me tell you how you can figure out what these jangly emo-noise shit records sound like just by looking at them. Hold the record up to the light, take a look at the grooves. If you notice lots of darker black passages (similar to the matrix of the disc) and they are at the beginning of the song, this means there is either A) a soft, guitar track or B) a spoken word intro thing. Yes sir, totally by the numbers. great production, but it bored the hell out of me. -DK

(Capsule Records, see ad)

H

HELL NO/GARDEN VARIETY split 7"

Haven't heard anything from **HELL NO** in years, and there was a reason for that. "Linderman" is just another track in their long line of power rock clunkers. The **GARDEN VARIETY** track here is probably their best yet, playing the pop hardcore a little heavier than usual. They are always better in small doses anyway. -DK

(Reservoir Records P.O. Box 790366
Middle Village, N.Y. 11379-0366)

"HELLHOLE" compilation CD

This is a weird comp. because it has a lot of indie bands from the Houston area but it seems like this label has major label backing for some reason. Not sure... Anyway, it's a half and half affair, some come off well like **SAD PYGMY** and **BADGER**. Others well...let's just say dull rock. Since this was recorded all at the same place with the same producer, all the bands have excellent production. The reason I'm keeping this one is because of **VIOLENT BLUE**, who are the best band on here (girl singer, melodic music, like I'm going to think it sucks.) and makes me want to find more of their material if it exists. Check it out. -DK

(Justice Records 49 Ormonde Blvd. Valley Stream, N.Y. 11580)

I

IGNITE "In My Time" 7"

This is four songs off their Lost & Found CD of the same title, including their slightly rearranged version of **NO FOR N ANSWER**'s "Man Against Man". All I have to say is get this, or the CD, or see this band live. They are incredible, old style California

hard core in the vein of **UNIFORM CHOICE**. Definitely one of the best new bands I've heard in three years, at least. -Brett

I can't begin to explain how fucking great this record is. All the elements that made Southern California music good is presented here. Ex-members of **UNIFORM CHOICE** and **NO FOR AN ANSWER** who didn't forget how to play or make their instruments sound just right. A cover of **NFAA**'s "Man Against Man" totally kicks (and wait 'til you see them play live.) There's a CD with two extra songs. A fucking must! -DK

(Conversion Records P.O. Box 5213
Huntington Beach, CA 92615)

IMMORAL SQUAD/UNION OF URANUS split 7"

First off, I want to say I fucking hate it when someone puts out a split 7" and doesn't put on the fucking labels which band is which and what fucking speed to play the fucking record. That aside, (and after I figured out what band was which.) I have to say both bands sound like they should be on Gravity if Gravity was a grind label. The word is that these bands are hot. O.K. maybe but nothing more. -DK

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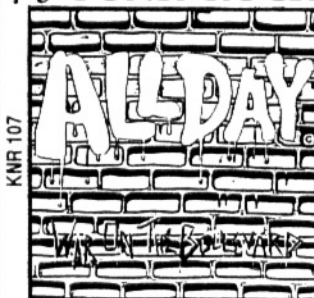
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AX/CTION RECORDS P.O. BOX 623 KENDALL SQUARE
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INFEST Bootleg 7"

Here is the inevitable bootleg of the record that spawned a slew of inadequate imitators. The sound quality is decent, it has labels (the B side is different from the original), and the lyrics are included on the back cover, at the expense of some cool pictures, though. If you are unfortunate enough to not have the original pick this up, it's worth 3 dollars. -Brett

INTEGRITY "Systems Overload" Lp

This is one of the few new records that can hold my attention. While it does have a few more fast parts than their previous CD, I'm still not buying the contention that this record is "old school", unless, of course, you consider 1991 old school, which I don't. The lyrics deal with death, torture, and revenge, as well as more obscure topics. The coolest part about this record is the fact that they thank PROJECT X. -Brett

Ah yes! The one band that can totally dis straight edge kids but still be popular in the straight edge scene is back. On this record they opt for a faster, more old school sound. They cover new lyrical territory with the song "Armenian Persecution". The whole feeling behind this record can be summed up in two words: "Fuck It". INTEGRITY does whatever they please, and they've yet to disappoint me. Great job. -Sean O.

J CHURCH "The Precession Of Simulacra. The Map Preceeds The Territory" CD

All right. This is it. I can not stand to hear another pop punk band. These guys have got to take the cake. I'm sure there is an audience for this (unfortunately a very big one, too), but I'm not it. This is so extremely sappy that it makes me want to pick up a hammer and bludgeon someone to death. It's driving me to death metal! Even the recording is bad, the whiny vocals are too damned high. -Brett

Jade Tree Records
2310 Kennwynn Rd
Wilmington, De 19810

KURBJAW 7"

KURBJAW's self-produced four song debut 7" gives a good insight into their sound, but something got lost in the translation from the live set (Maybe it's the fact that I don't almost get whacked by Bill's guitar in my living room). The music is NY influenced hard core with some decent fast parts and some nice guitar tricks for good measure. Jim's (ex-CC4J) lyrics are personal, dark, and almost depressing, but



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still intelligent. They have a lot more songs than this so look for some more material in the future. -Brett

Gauge Records
190 West Prospect Ave.
Keyport, N.J. 07735

LA GRITONA "Frank White" 7"

This record is really confusing. Does it play at 45rpm or 33rpm? Is that the Frank White who used to play for the Kansas City Royals? I hear there is an ex-member of EYE FOR AN EYE in this band. The music is really heavy and slow, not moshy/heavy, just slow heavy. It also has a cover of "Deny Everything" by the CIRCLE JERKS which saves this thing from total shitdom. -Brett

First, any record I can't figure out what speed it's on immediately makes me want to throw it against the wall. And this deserves it. Slow, lo-fi grind stuff. Sometimes (like in the case of FLOOR), it's done well, but here... They do get points for a pretty faithful fast grind version of "Deny Everything" by the CIRCLE JERKS. -DK

(Chainsaw Safety Records 85-16 88th Ave.
Woodhaven, N.Y. 11421)

RECORD
REVIEWS

M

MAINSRING "Primose/Dark days" 7"

It's another one of those damn ingrating modern emoish noisy crap records. I can't take it anymore!!

-DK

(Dance Down P.O. Box 39037 Redford, MI 48239)

MILHOUSE 3 Song Tape

Everyone's favorite nerd from The Simpsons is also a band which plays spastic, modern type hard core which reminds me a lot of ASSFACTOR 4 with longer songs, or HEROIN minus the guitar crunch. Not bad really. I don't know if they're selling these or what, but it's worth a try if you get into this sort of thing. -Brett

P.O. Box 184
Babylon, N.Y. 11702

MILLENCOLIN "Tiny Tunes" CD

This sounds so much like it came out on Epitaph it's hard to swallow that this band is from Sweden! All the tracks are basically upbeat and light hearted. Not that bad if there wasn't a glut of this kind of stuff already. I think you might want to give this a chance. -DK

(Burning Heart Records Kolsvagatan 4, 731 33 KOPING, SWEDEN)

MOUTHPIECE "Face Tomorrow" 7"

Four new songs from New Jersey's favorites and this time around they take a more fast-paced hard core approach. The lyrics are really good, dealing with the disintegration of the hard core (metal?) scene, for example. I believe the first 1000 are summer tour specials on clear vinyl with a different cover than the soon to be released regular issue, so if you didn't pick one up when they played your town you may be out of luck. -Brett

New Age

N

NO FUN AT ALL "No Straight Angles" CD

As with MILLENCOLIN, I couldn't believe that this was from Sweden. More Epitaph influenced tunes that aren't too bad, they just kind of float past. -DK

(Burning Heart Records)

(O)

ONE NATURE "Mutilated Children" 7"

Judging by the title, you'd think this is a crust release. C'mon it's ONE NATURE! A little different from their previous demo, the four songs here are a mix of pop punk hardcore with some other styles thrown in. Is it good? Well, some will hate it and some will love it. If I'm not in a hardcore mind (which is more often than you would think) I could say that this is interesting. Kind of weird. Warning: A collector's nightmare! Not only is this a double seven inch on clear vinyl, but it's a double one-sided seven inch. A bit of a waste I would say. -DK

(Subversive Records 1030 Arnold Ave. Raritan, N.J. 08869)

ORANGE 9MM "Driver" CD

Hmm, I don't know. I'm not the biggest fan of funk/metal/rap, which is what this is. Avoid. -Brett

Here's the latest (first on a major) release from Chaka's newest band. I just can't seem to bring myself to dig this. Sometimes the music is good, but those rap style vocals kill it for me. I can see the alternative crowd going nuts for this though. Uninspiring. -DK

(East West Records)

ORDER OF CHAOS "Plateau Of Invincibility" 10"

This one's for all you metalheads who like it fast and hard. Thrash-core to the max! They look and have lyrics like VENOM! Actually, it's not that bad, they are pretty tight, but I just can't take this stuff seriously. -DK

(Ax/ction, see ad)

R

REBEL TRUTH Bootleg 7"

Good, solid, fast, early California hard core. At times the music and vocals remind me of early BAD RELIGION even though RT were from norther California, not LA. If that type of stuff is to your liking and you don't have the original, I would suggest picking this up. Don't worry about getting ripped off, it says "Reissue" right on the back. One short note for all past, present, and future bootleggers: This record has a nice cover, a lyric sheet, real labels, and cost only \$3. Please try to live up to this example. -Brett

Yes, it's thee REBEL TRUTH, but... it's a bootleg of the original 7". Came out in 1983 when all 7"s came out with 9 or 10 songs on them & all the bands played fast. Never thought REBEL TRUTH were all that, kinda generic thrash with dull vocals. Rumor has it that the person who put this out is going to putting out a whole line of reissues, so be on the lookout for them and check out some old groups.

(no address?, Like I'm going to tell you.)

RED AUNTS "#1 Chicken" CD

I received this from Epitaph the other day in a very cool black heart shaped box and thought, "You know, Epitaph puts out a lot of stuff I don't really like. Hmmm....RED AUNTS...I dig all-girl bands, maybe this is going to be the shit." Well, it's the shit all right...the shit in my toilet. I really wanted to like this and all but I just can't be nice. Third-generation BIKINI KILL/riot grrrl trash that doesn't hold a candle to the good bands in this genre. It's packaged nicely, that's the only good thing I can say about it. -DK

(Epitaph Records)

REST IN PIECES Reissue CD

Here is another reissue that you all should run out and buy. "My Rage" is easily one of the all time greatest NYHC records, and since there was only 1000 (I think) (1500 -Dave) of the original pressing it will be really worth it to find this if you already don't have the vinyl. This also includes the demo, which I have never heard before and is pretty decent, and the 7", which isn't too good at all. The packaging could have been a lot better but this is an overall winner. Buy this version instead of the overpriced Lost &

RECORD REVIEWS

Found version which doesn't include all the extras. -Brett

Blackout Records

RORSCHACH "Autopsy" CD

Well, I finally got a copy of this retrospective from Charles. Let us see, this thing was supposed to be out TWO years ago. Better late than never, especially when it's something like this. Contains both Lps, the "Needlepack" 7" and various tracks from different records. It is NOT the "complete" RORSCHACH, the track from the "Forever" comp and tracks from "Look At All The Children Now" comp. are absent (and thankfully so). Everybody knows how I feel about each and every track on this thing. How I think the first Lp rocks my world and how the 2nd blows. Layout on this thing is the best thing they have ever done, looks like something out of the Mutter Museum. Charles was suppose to have a listing of every show RORSCHACH has ever done here, but I guess due to space limitations, it had to go. I'm glad to see my contribution to RORSCHACH has been kept on. One night Nick and I were talking and he asked if I had this particular episode of "The Twilight Zone" on tape. The one in question was the "Obsolete Man". They wanted to use a spoken part for the 1st Lp. I didn't have it, but I suggested a part from "Deathhead's Revisited" instead. I think it goes with "Lighting Strikes Twice" better. If you have only a couple of the records or never heard RORSCHACH before, I urge you to go and get this, you will not regret it. -DK

(Gern Blandsten Records 305 Haywood Dr. Paramus, N.J. 07652)

S

SATANIC SURFERS "Keep Out" CD

I swear after hearing this release that Burning Heart Records is the Epitaph of Sweden. More of that catchy, upbeat, fast non-threatening music. This stuff is good in the background, but I can't listen to it full-time. -DK

(Burning Heart Records)

SCRAWL "Q" CD

Well, SCRAWL are nice and crusty, but add ska and jazzy parts every once in a while to make this worth a listen or two. No more than that. -DK

(Ecocentric Records)

SHABBAGOY "Handshake...And A Smile!" tape

SHABBAGOY have been kicking around the New Brunswick area for a while now and getting noticed. They play some standard melodic punk rock that really doesn't interest me, though you might want to give it a chance. -DK

(SHABBAGOY 63 Beach Ave. Bridgewater, NJ 08807)

SHREDS: vol. 2 "American Underground '94" CD

Mel from Shredder Records has a good idea here. Take songs that were released on a bunch of indie 7"s and put them on a CD, give some of these not so well known bands some publicity. Personally, I didn't even know that CUB put out another 7" and I finally have a copy of CAVITY's "You Don't Own Me" on some format. Other bands include: SLUTS FOR HIRE, THE FONDLED, COLORING BOOK and more.

A lot on the poppy side of things, but it's doesn't drag at all. Get. -DK

(Shredder, see ad)

SICK OF IT ALL "Scratch The Surface" CD

It's no secret that I didn't dig the last two releases by SOIA, though I can honestly say that "Scratch The Surface" is a very good record. No they haven't "went metal" (I never said that!), SICK OF IT ALL still kick out hardcore, fast and speedy. They haven't lost the edge like every single other bands from the late '80s NYHC scene did. Sure there are a couple of clunkers, but out of 13 songs that's a good ratio. I've listened to this three times since I got it, so you know to pick it up already. Vinyl should be out by now and will have "Straight Ahead" on it! Get. -DK

(EastWest Records)

SILENT MAJORITY "This Island Earth" 7"

An example of what I get in the mail which absolutely bores me (I wrote this after the STAND-POINT review). Sort of abrasive pop hardcore and a little emoish at times. There's a glut of this stuff out there. -DK

(Reservoir Records)

16 "Tocohara/16" 7"

16 are back with another 7" on Bacteria Sour, recorded (I think) when they were in Japan. Heavy and loud tunes which are cool, but the nonsensical lyrics make me wonder if this was a rush job. Great layouts as usual from this label. -DK

(Bacteria Sour)

SNFU "The One Voted Most Likely To Succeed" CD

Dave is right about this one, it is a lot better than their last album. Thirteen songs in about thirty-five minutes, can't go wrong there. A few of the more thrashy songs are quite reminiscent of their earlier works while some stray into the murky waters of the BAD RELIGION/EPITAPH melodic yet slightly powerful type music (Understand? Good, because I don't). Has anyone ever realized that all of SNFU's LP have seven word titles? It's true, check it out. -Brett

Now hold on a second. Did Epitaph just put out a good record while I wasn't looking? Seems that way. Eons better than the last one, it just comes out blazing. None of that rock crap at all. Harkens back the early days. I'd suggest this one. -DK

(Epitaph Records)

SOFA GLUE "Smile" CD

Hell, anyone who can crank out 12 songs in 17 minutes and not suck shit is O.K. in my book. Yeah, actually this is decent and worth checking out. Fast hardcore with alot of weird bits going on. I kinda like it, probably gets better with repeated listens. -DK

(Ransom Note Records P.O. Box 40164 Bellevue, WA 98015)

SPITBOY "Rashana" 7"

Finally got a chance to pick this one up. Three tracks here, "Unknown" and "Blue" fucking kick ass. Really heavy and hard, seems like SPITBOY are adding a little of the "noise thang" to their sound. The third track "All Grown Up" is acoustic and a bit too folksy for me. Hell, it's not like it's LOIS or something. -DK

(Ebullition P.O. Box 680 Goleta, CA 93116)

RECORD
REVIEWS

RECORD REVIEWS

STANDPOINT "Opened Doors" demo

I honestly didn't give this a listen for weeks after I got in the mail, because I thought it would be just another dud. Holy shit, I got so fucking excited over this tape. As a reference point, think ASHES but, I really think within time, STANDPOINT could develop into something even more fab. Bands/labels, take note. This is the kind of shit I want sent to me! I'll take it by the truckload. A fucking teaser at three songs! -DK

(\$3 to: STANDPOINT 28 Tudor Dr. Wayside, N.J. 07712)

STILL LIFE "Slow Children At Play" 8"

As unnecessary as that double Lp thing was, so is this 8". No playing speed listed, the review is of the 33 1/3 rpm. Uttercrap. This disc follows the tradition of these noisy emo records by having one loong dragged out song on one side and two short ones on the other. Boy, these guys must really bust it up at practice. Me, I almost fell asleep. -DK

(Rhetoric Records, see ad)

STILLSUIT "Green Spock Ears" dbl 7"

This one of those records that you look at and say to yourself, "Man, this probably going to suck!" Then you put it on and say, "Shit, this pretty good!" It is. STILLSUIT have a lot of influences, mostly late '80s hardcore. Pretty much a straight forward record, but it has parts which throw you off slightly. I'm going to be playing this one a lot! -DK

(Wreck Age, see ad)

T

TOTAL CHAOS "Patriotic Shock" CD

Better than their last entry in the punk rock record books, but it's still a total rehash of early '80s English hardcore. Stuck in a time warp I must say. -DK

(Epitaph Records)

TRIAL Tape

Mid tempo, moshy hard core that reminds me a lot of UNDERTOW. These guys are from Seattle so... The lyrics are really, really, really heavy handed, covering such topics as the government, lies, and non-conformity. -Brett

Alert the masses! We actually received a good demo in the mail. TRIAL would do well if they came out the East Coast to play shows. Hard and loud, good guitar work and sometimes a little metal. Very PC lyrics. If these guys get some vinyl out, they are going to go places. -DK

(TRIAL 427 11th Ave. E. Seattle, WA 98102)

U

UNANSWERED Demo

Three songs that remind me a lot of RORSCHACH, both musically and vocally; I don't know about lyrically because there is no lyric sheet. The singers voice give me a sore throat just listening to him. I'm not sure how much this is through the mail, so drop them a line at: -Brett

904 Seagull Dr
Lanoka Harbor, N.J. 08734

UNIVERSAL CHOKING SIGN Comp.

Northwestern/Seattle area comp that includes thirteen bands and one lousy spoken word thing. Most of the bands like TEN-O-SEVEN, BRAND NEW UNIT, and JAYHAWKER turn in more poppy numbers. UNDERTOW are the only band which can really hold my attention, but the overall job done on this comp is superb. The layout is incredible, including a huge foldout newsprint insert with pressing info for all of the Excursion releases. First pressing is limited to 1000, after that who knows what you'll get. -Brett

V

VOORHEES "Spilling Blood Without Reason" Lp

While I don't think it's the total mind blower (though that might change with multiple listens) that people are saying, VOORHEES hands down has the best lyrics of any band in the last five years! Example: "Heroin Is Fun" "What all the fuss?/The

more junkies who die/The better it is for us/Heroin Is Fun/Give it out for free/Overdoses everywhere/Bring pleasure to me" A classic. The music is full-on hardcore, very ballsy. The fact that they all are horror movie nuts give them an A+ in my book. Highly recommended! -DK

(Armed With Anger P.O. Box 487 Bradford, West, Yorkshire, BD1 4UZ ENGLAND)

W

WHOLES "Serial Killers 4 Punk Rock" 7"

This is just plain weird. Can't even describe it. Next. -DK

(Bucky Records P.O. Box 72671 Las Vegas, NV 89170)

Y

YUPPICIDE "Dead Man Walking" CD

Every once in a while, Brett and I get something sent to us that we both want (which is rare I might add!). It's usually releases by YUPPICIDE. The latest is real good, just like all the others. At times here they sound like SHEER TERROR, basically they have their own sound. They cover "Tied Down" by NEGATIVE APPROACH. A whole new take on it, a little weird, but when the backing vocals kick in, you know it's hardcore. Supposedly, they are breaking up (last I heard), grab this one quickly. -DK

I believe this is going to be their last release since they recently broke up, and it is just as good as all their other material, if you're familiar with that. Heavy and driving with great lyrics and vocals that will give you nightmares. They also do a cover of one of my all time favorite songs, "Tied Down" by NEGATIVE APPROACH, and although it is not a complete duplicate of the original they do it justice. As usual the layout is great as is the production. -Brett

(Wreckage, see ad)

THE
END

Cro-Mags

**WORLD PEACE CAN'T BE DONE.
IT JUST CAN'T EXIST.**

This interview with John Joseph "Bloodclot" was done on November 19, 1994 before their set at Middlesex County College. Present were myself and Mat Gard. Since the time of the interview the CRO-MAGS have broken up and John was arrested for being A.W.O.L. from the Navy. I hear he's back in NYC now, but I don't know what the outcome of any legal formalities may have been. We all know how great the CRO-MAGS are (I hope), so read on. -Brett

HW: Why the return to the "Age Of Quarrel" material after not playing it for so long?

JJ: Well, first of all a lot of that (the "metal" stuff) wasn't my choice and second of all we're doing this gig and a midwest tour and then one

more date at the Limelight on January 8th and then I'm not doing the CRO-MAGS anymore. Me and Mackie are going off and doing a new band. We kind of wanted to give the band a proper burial. I just felt that switching over to the whole metal thing was not really what a lot of the old fans wanted and they were the ones that got the CRO-MAGS where they were.

HW: They're the ones that are at the shows right now.

JJ: Yeah, exactly. I don't see no metal heads here. A lot of that was Harley and Kevin. They had this whole VAN HALEN dream or something.

HW: So you're going to be doing BOTH WORLDS?

JJ: Yeah. I was kind of doing it before I did "Alpha Omega". Our first gig was with the CHILI PEPPERS up at the Ritz and we were doing showcases for major labels and everything and Harley convinced me that he had changed and everything was going to be cool this time and at least (we would) do the tour. So I was like "What the hell" I'll do a European tour and then it was like "Oh, we got a record deal" and I trusted him again and he just did the same shit he did to me before "Best Wishes". He ripped off the band and caused a whole bunch of problems.

Photo By: Justine De Metrick



HW: So there's still a lot of bad blood between you and Harley?

JJ: If there's any blood it's from his body, it ain't from mine. I smacked him to the ground because he stole a lot of money from the band and he was talking a lot of shit and to me, the way I grew up, if you're gonna talk shit you'd better be able to back it up, and he was a friend of mine but after someone burns me like that twice and then has the audacity to talk shit about me he better be ready to come to blows and obviously his bark is worse than his bite.

HW: Where's he, right now?



Photo By: Bill Kurbjaw

JJ: He's in San Francisco being a heroin addict. He's strung out.

HW: It's a New York hard core tradition.

JJ: Exactly. Every great person goes through that. I don't know.

HW: Who was in BLOODCLOT?

JJ: What it was, was this. It was all the BAD BRAINS roadies. It was Jerry Williams, who did sound. Alvin, who was the tech for the guitars. Myself, and this guy Teddy. We went on tour with this other band, they were called THE THROBS at the time, but then they changed their name to CRUCIAL TRUTH. They're from Florida. We took their bass player and went out on the road. The reason we called it BLOODCLOT was because when the BAD BRAINS first got into Rastafari, every time something went wrong on stage they were like, "Bloodclot, fix the Bloodclot!". Bloodclot this and Bloodclot that. So we thought it would be funny if we called the band BLOODCLOT.

HW: Does anyone call you John BLOODCLOT anymore?

JJ: Yeah, all the time. The name kind of stuck.

HW: How long were you in the Navy?

JJ: Why is everybody asking me that?

HW: That's interesting.

JJ: It didn't last too long. I was trying to get into the Navy Seals and I made it through most of the training, but then I started getting into the music so I was like "Fuck this". I had problems. I wasn't that I couldn't handle it physically because I was the youngest dude that went to Buds, that was the Seal boot camp. I was like seventeen years old. But when I got out into the unit in Little Creek and Norfolk it was... whatever. I started going to more shows

STREET JUSTICE
STREET JUSTICE
STREET JUSTICE
STREET JUSTICE

NO WAY OUT GOTTA STAND STRONG
CAN'T YOU SEE THAT I'M NOT WRONG
THAT'S THE WAY IT IS AND CAN'T YOU SEE
STREET JUSTICE FOR YOU AND ME

CRO-MAGS at the Chuck Valle benefit show.

Mackie on the drums at CBGB's.



Photo By: Chris Weinblad

and I was just like, "Fuck this". That was a long time ago.

HW: Who keeps pressing that demo 10".

JJ: What demo 10" (sarcastically). That's this guy in Europe that does it man, and he's fucking pissing me off because he was selling it before and not giving us anything and we went over and took a bunch of records off him and we were like, "Yo, don't sell it anymore unless you pay us." And he hasn't been paying us.

HW: Did you ever think of selling the reels to that and getting some money?

JJ: Well, I don't know. To tell you the truth I've never gotten one check from any CRO-MAGS record. People that say we do it for the money... that's like a fuckin' joke. I make more money in NY doing my construction than I do going on tour. I make more money in three days doing my job than I do being out on the road for a week and a half, but I love doing it and that's why I do it. I lost a lot of money. I just did a tour in Florida, man,



Photo By: Bill Kurbjaw

NYHC. Gestapo meets Bloodclot at the Chuck Valle Benefit



Photo By: Chris Weinblad

and it was cool. It was cool to go down there and everything, but financially... I passed up ten thousand dollar... twenty thousand dollar contracts to go on tour. When people say "they're in it for the money"... give me a break.

HW: There's still a core following who go to every show in the area.

JJ: Yeah. I put out two hundred percent every night no matter what. I don't care if there's

fuckin' twenty people there we're gonna put on a good show. That's one thing people can never say... the CRO-MAGS didn't put out a hundred percent no matter what.

HW: How was it playing CB's again? It must have been a lot different than in the old days.

JJ: It was cool, I liked it. The guy from the BEASTIE BOYS (MCA) came up and everything.

HW: Yeah, how did that come up?

JJ: He's a friend of mine and Mackie's. We've known that guy for years. I was at the first BEASTIE BOYS show they ever did. It was with the BAD BRAINS at this club called the Playroom. Trudy Heller's on 9th street and 6th avenue. And the girl that plays for LUSCIOUS JACKSON was their drummer. Me and those dudes, I remember them since they was fuckin' yo big, since they was little kids.

HW: How long did you roadie for the BAD BRAINS?

JJ: On and off for a couple of years.

HW: Any good stories from that?

JJ: Going down south and all that shit. A lot of times they didn't know the band was black and they'd pull the plug and be like, "Get them niggers outta here!" It was total rednecks. There used to be this club in Raleigh called the Big Bad Wolf and we almost had a major riot down there with these bikers that were the security in front of the club. We went on stage at this one club just outside of Miami, BLOODCLOT did, and we were fuckin' shit up, stagediving, and as soon as the BAD BRAINS came on and they saw it was black dudes and they were going nuts the same way they pulled the plug. Every one of their shows the energy was different, every single night. No two shows were ever the same at like those early BAD BRAINS shows. I'm talking like '79, '80. I went to a CB's show and I think there was like 10 people there.

HW: I heard the BAD BRAINS are back together with the original line-up.

JJ: Yeah, HR and Earl.

HW: Doing what.

JJ: Rock shit. They got signed to Madonna's label Maverick Records.

HW: I remember hearing something about a feud between SHEER TERROR and the CRO-MAGS.

JJ: Yeah, fuck that fuckin' mother fucker. I still think he's a punk and he talks a lot of shit and if he ever got a beef with me he knows where to fuckin' find me so tell him



Photo By: Justine De Metrick

to come to the lower east side, but they were just talking a lot of shit and one of their dudes... like they threw a cinderblock at our van on the highway. They tried to put it through the driver's window while we were driving, and as the van went by I saw that singer's head in the back of the van, so I was like, "Alright, bet". So we fuckin' grabbed some of them and beat them fuckin' down, put one of their dudes, I didn't, one of their dudes got put in a coma. It was like... we could have all been killed. If you're trying to take out lives by doing something stupid, even if that's not what they meant... that could have happened. So to me I think that guy's a fuckin' jerk and if I ever see him I'll probably slap him in his face. I still haven't seen him since he did that whole thing.

HW: How long ago was that?

JJ: That was years ago. Like eight, nine years ago. Still, I'm like an elephant, I don't forget. And soon enough you're gonna surface and I'm gonna be right there.

HW: What ever happened between you guys and Chris Williamson?

JJ: He ripped us off, severely.

HW: Is he still involved in music at all?

JJ: He's in ballet. He promotes ballet concerts now. He rips off gay ballet dancers, I don't know.

HW: Are any of you still Krishna conscious?

JJ: Yeah, I follow all the principles except, you know, I got girlfriends. I don't eat meat or drink or take any intoxicants, I don't gamble or anything like that. I chant and read the books as much as I can, maybe not every day. I just was involved in opening up a temple on Avenue B, I've been helping out with that, on 4th street and Avenue B. I seen too many things happen. Any time there's organized religion there's going to be corruption and I saw too many things happen in Iskon, like ripping off money and doing this and doing that, like pure corruption. The devotee that I help out now has been a devotee for like twenty-three, twenty-four years and he's keeps Prabupadda in the center of things, he's the person who brought it from India. So I help him out because I know he's for real. I try to do as much as I can.

HW: So what about singing back-ups on the ANTIDOTE record?

JJ: I just screamed on a couple songs. I was hanging out at the studio. Those guys were my friends and shit.

HW: I think it was at the Wetlands show, you were talking about homosexuals.

JJ: What did I say?

HW: You said some thing like we've been called the Pro-Fags and I've got nothing against homosexuals.

JJ: I don't. Dudes that go around beating up homosexuals, they're insecure with their own sexuality and I'm not. I know I'm not gay, I like women, but I don't have to try and prove that to anybody by being anti-this or anti-that. Gay people have a right to do what they do and we don't have a right to judge anybody because God will take care of everybody, including me. You know I've done a lot of shit I'm gonna have to pay for. I don't have the right to go beating up anybody, and I can tell you one story. One of those big, so-called fag bashers, that used to hang out with Harley and all them guys... it turned out... two of them actually. I'm not going to mention any of their names... one of them is a complete homosexual now and the other one got caught having sex with a homosexual, right in the act, by this girl that I know. So it's like... it's a joke. Let people just be. Let them do what they want. I know a lot of gay people that are really nice people. That's their sexual preference. I'm not God and I don't have a right to judge anyone. Let them do what they want. I don't feel no way towards them as long as they don't... I've got friends, you know I hate to say, "Oh, I got friends...", but I've got friends that are gay and they're cool. They're nice people. They don't try to push their shit on me so I deal with them as a person.

HW: There has always been a history of violence at CRO-MAGS shows...



Photo By: Bill Kurbjaw

JJ: Hey, I guess we attract violent people. Why? I don't know. I definitely don't try to fuel it.

HW: Can you think of one show that sticks out as one of the craziest.

JJ: I know when we played the Palladium with BIOHAZARD and THE EXPLOITED, or somebody, in L.A., there was a huge fuckin' riot outside, but L.A. has always been known for that.

HW: I heard that one of the shows in California on the MOTORHEAD tour got canceled and

you guys played on the beach or something.

JJ: I don't think that's true. Every show we did with MOTORHEAD when we went on tour with them the show happened.

HW: The show that the "We Gotta Know" video was recorded at was a free show at the Ritz, right.

JJ: Yeah for the movie (The Beat, in which the CRO-MAGS appear), but a lot of that was recorded out on tour with MOTORHEAD too.



Photo By: Bill Kurbjaw

HW: I heard someone broke their neck at that Ritz show.

JJ: Well somebody dove off the top of the PA on top of him.

HW: That'll do it. How did you get hooked-up with "The Beat" anyway?

JJ: She just came to one of our shows, Juliette Phillips, she did "The Sting" and a bunch of other movies too like "Taxi Driver", she just liked us and wanted to get us in the movies.

HW: It's weird, in the middle of the movie these kids just go to see the CRO-MAGS.

JJ: We were called THE IRON SKULLS.

HW: What have you been listening to?

JJ: Man, I listen to everything. Shit I like now... I like RAGE AGAINST THE MACHINE a lot. New bands, I like ORANGE 9MM, QUICKSAND. I listen to a lot of hip hop, I like all that shit. I listen to just... R&B shit too. I love SADE. I like reggae, I listen to classical. Everything, man. Like I told the last dude (who interviewed me), the only two types of music I don't like is death metal, I can't stand it, and country western. Other than that I listen to a lot of stuff.

HW: Any famous last words?

JJ: Check out the new band.

HW: What do you think it's going to sound like?

JJ: Heavy man, heavy.

HW: Is AJ playing in that band?

JJ: Nah, I don't know what's up with that, because he's doing his LEEWAY thing.

HW: Is he playing today? I haven't seen him.

JJ: Nah. We got this other guy who's doing the tour, I think he's real good.

HW: So how's your construction business?

JJ: It's good, I keep busy. I make my own schedule because I train for triathlons, for the last two years. I've been getting into that. I can do it on my own time, that's what cool. I don't have a 9 to 5 schedule. After we get back off this mid-west tour and we play the January 8th show at the Limelight then I'm

just going to be strictly concentrating on the new band.

HW: Is that your last, last show?

JJ: Yeah, the Limelight is it (it wasn't, HW) January 8th.

HW: I thought the last show was going to be in D.C.?

JJ: That's the last show of the tour. See that's why we booked the Wetlands show, because originally we had the Limelight show and at the last minute the guy said, (in an English accent) "I've got to push you guys back because I've got some national acts coming in..." I was like, "Damn man, you know that's fucked-up". So we need a gig when we come back after the tour so I said let's get in at the Wetlands so we took that at the last minute and then we finally set a date for the Limelight and it would have been earlier, like the middle of December, but we're going to be on tour so we'll do it when we get back off the mid-west tour.

HW: Any famous last words?

JJ: Keep a positive mentality and don't believe the hype. There's always people who say things but you've got to hear both sides to every story. It's a shame that the whole scene...

HW: What do you think of the shows you've been playing recently and the crowds and stuff?

JJ: I think it's great. That's another reason I did this too. After Harley ripped off that money and everything, he had a tour booked and I said, "Dude, there's now way I'm going on any kind of a road trip."

HW: When was this?

JJ: After "Alpha Omega". He had these shows booked and he knew like two months prior that I wasn't doing the tour and he was going out saying, "Yeah, he don't care about you guys. He said fuck the hard core scene". And all this shit, but we're here. And he also said all this shit like, "John quit yesterday". Meanwhile I quit months ago. He was just doing it so that he had money to support his heroin habit. He took a flute player out on the road with him to play flute to CRO-MAGS songs. He couldn't even play through the songs, and it fucked it up for us because a lot of places wouldn't even book us, they didn't care who was in the band at this point after the shit that Harley pulled. So anyway... that's Sicky Nicky. His band was THE NEW YORK HOODS.

HW: "Mirrors of Reality"!

JJ: He's playing with us now for this tour. I gotta get going.



MALFUNCTION

I JUST CANT GET THROUGH TO YOU
DESPITE ALL THE NOYS I TRY OR ANY OF THE THINGS I DO
MAYBE ID BE BETTER OFF TALKIN TO A WALL
CAUSE YOU YOU AINT MAKIN ANY SENSE AT ALL

IM WALKIN AND IM TALKIN AND IM TRYIN
AND IM LYIN BUT I JUST AINT GETTING THROUGH
TO YOU

IM WALKIN AND IM TALKIN AND IM TRYIN
AND IM LYIN BUT I JUST AINT GETTING THROUGH TO YOU
AM I JUST WASTIN JUST WASTING ALL MY
MY PRECIOUS TIME - CAUSE I AINT WASTIN
A BREATH ON YOU OR ANY OF YOUR KIND
IF YOU HAD ANY BRAINS YOU WOULD OPEN YOUR MIND
BUT I GUESS YOU'RE JUST AFRAID OF WHAT YOU'RE
GONNA FIND

ITS A MALFUNCTION

SEEKERS OF

WASTIN MY TIM
FOR SENSE PLE
GOTTA GET BA
YOU KNOW IT

ITS SO EASY
DONT WANNI
CAUSE NO M
YOU KNOW
IF YOU AINT

SEARCHIN A
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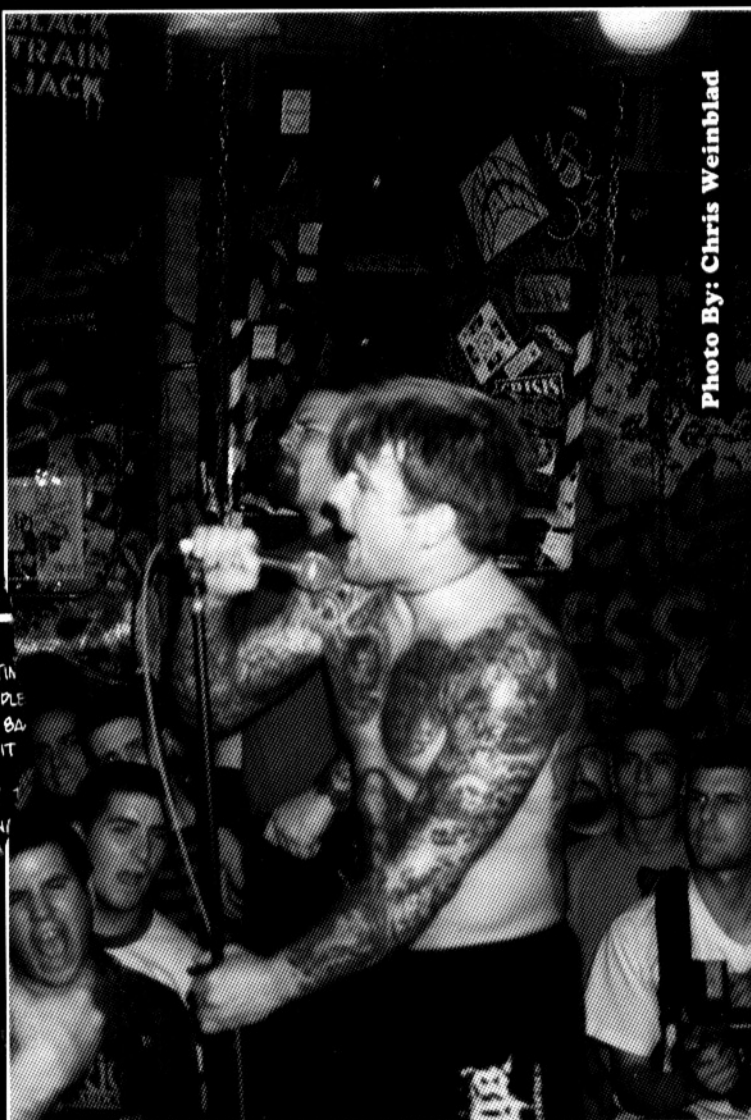


Photo By: Chris Weinblad

'ZINE REVIEWS

ANTI #6 8 1/2 x 11 96 pgs.
\$3.00 ppd.

Formerly ANTI-MATTER, Norm kicks up another one of his trade-mark issues. Interviews w/**SICK OF IT ALL**, **SNAPCASE**, **GARDEN VARIETY** and more... There's an interview with John Porcell that makes me want to punch him right in the face. When asked about him "breaking the edge", the first line out of his mouth was, "It happens to the best of us." Not to this motherfucker it does. Fucking cheeseball. Anyway, on a lighter topic, the 'zine and record reviews you have come to expect from Norm are here too. Way too many full page ads though. Might be the last one for a while, says he, so snap this one up. Comes with a free **RESSURECTION/ SHADES APART** covers 7" (see separate review) -DK

This may be the last issue of this zine you'll read for a while, so you'd better enjoy it. Norm is taking time off to pursue his musical interests, but not before he pumped out another issue with the usual record reviews and band profiles of CFA (finally one I want to read!) and SAMUEL, and interviews with **SICK OF IT ALL**, **GARDEN VARIETY**, **SNAPCASE**, **SHUDDER TO THINK**, and Porcell (which is one of the most depressing things I've read in a long time). This issue also comes with a split 7". Side A has **SHADES APART** doing a pretty decent version of an **AVENGERS** song and side B has **RESSURECTION** covering "Out Of Step" by... well you all know who did that one. -Brett

\$3.00 ppd to Anti 151 1st Ave., Suite 107 N.Y., N.Y. 10003

BELIEF #5 5 1/2 x 8 1/2 32 pgs.
\$2.00

Chad seems to be pumping them out lately. I may not agree with everything he has to say, but you can't deny that he puts out a damn good 'zine. An interview with **UNBROKEN** and countless reviews are here, plus his patent opinions that are sure to ruffle your feathers. Chris Weinblad is now helping him out full time which should make this fanzine even better. One to get. -DK

Another 32 pages from Chad and Chris packed with tons of information, opinions and interview with **UNBROKEN**, a **RESSURECTION** mini-poster, and more record reviews than humanly possible. This zine has taken on the look of a bigger alternative magazine while staying underground and keeping its own personality. Super job guys. -Brett

BELIEF #6 5 1/2 x 8 1/2 32 pgs.
\$2.00

Shit, Chad and Chris got their issue out before us and that's a bad sign. I got this in the mail today and immediately read the thing from cover to cover. Love those opinion pages! An interview with **BACKLASH** and the second part with **UNBROKEN**. The usual record and 'zine reviews (which **Hardware** #6 was mysteriously absent from!). Chad is probably going to stuff for my other mag, **PYRE**. If so, the comic companies might come and burn my house down! Get!! -DK

Shit. How the hell do these guys do it? Another great issue complete with tons of reading (very small print = good zine), lots of record reviews and interviews with

BACKLASH and **UNBROKEN**. Dare I say it? This is definitely one of the best. -Brett

(Belief Fanzine 2214 Lake Forest Ct. San Bernardino, CA 92407-2478)

BLOOD BOOK #3

This is definitely one of the better zines I've gotten in a long while. Includes short interviews with **RINGWORM** and **ONE LIFE CREW**, as well as Porcell Talking about PX and a reprint of an old Pushead interview from **MRR** circa 1983. It has also got some zine reviews and some pretty opinionated record reviews. The two things that make this zine a winner are the cover rip-off of **Schism** #7 and the incredible 7" it comes with. **INTEGRITY** doing two very competent **SEPTIC DEATH** songs, complete with a Pusmort type layout. They even duplicated the great S.D. drum sound almost perfectly. The real irony is that most of the kids who dig **INTEGRITY** never heard **SEPTIC DEATH**, who are one of the greatest (and fastest!) hardcore bands of all time. This kicks ass, I suggest you try and get a hold of one, even though there's only 1000 made. -Brett

\$3.50 ppd to Blood Book P.O. Box 770213 Lakewood, Oh 44107

CHANGE ZINE #5

I really can not get over the size of this fanzine. How does he afford to get this thing printed? This issue has all the usual stuff plus a lot of writings/interviews about basketball. I'm not a big basketball fan, but if this were all about baseball it would be great. Get this for the full page **CRO-MAGS** picture. -Brett

\$2 ppd to Change Zine
9 Birchwood Lane Westport, Ct.
06880

CONTRAST #2 8 1/2 x 11 20
pgs. \$1.00

Al Barkley has something else going on beside doing the bi-monthly newsletter. The majority of this is personal writings but I was happy to see a short interview with Tom Gorman (ex-VERBAL ASSAULT (who still owe me their first demo I ordered when it came out) and now with BELLY). More bands and music and this would be great. -DK

(Al Barkley P.O.Box 1545
N.Kingstown, RI 02852)

CRASH POSITION #8 5 1/2 x 8
1/2 20 pgs. \$1.00 ppd.

Well, Chris is expanding his one-sheeter to a full-size 'zine, so you even get more wackiness than before. Don't forget about that great art! He feels bad that he has to charge for this, since he doesn't get it done for free any longer, but who cares! it's worth every penny. Pick this one up and you'll make a new friend. -DK

(Crash Position 115 Autumn Street
Lodi, N.J. 07644)

CRESTFALLEN #2 weird size
28 pgs. \$1.00 ppd.

A little on the skimpy side with the print being large. Some record and 'zine reviews, an short interview with Just In Case Records and some writings (which the editor wants to have more of..less I say!). Just O.K. -DK

(Crestfallen 9 Bidwell Farm Road
Collinsville, CT 06022)

EXHIBIT A #3

Really slick computer laid out zine with short SOIA and CIV interviews as well as some articles about ska. -Brett

**GET IN THE VAN: On The Road
With BLACK FLAG** By Henry
Rollins

I had to borrow this one off of Brett since I didn't have the cash at the moment to pick it up myself. This book opens Rollins's journal and unleashes onto the reader a mind-blowing account of BLACK FLAG. Every FLAG fan is going to want to run out and pick this one up. It begins in 1981 when Rollins meets the band and gets invited to join and ends with the ill-fated 1986 tour. When Rollins talks about the shows themselves, it's GOOD. Unfortunately, as the years go on, his "spoken-word" starts to infiltrate his journal and it can be taken either good or bad, depending on your mood or how much you are into the Rollins experience. Highlights are the European shows, his experiences in England (which he wrote about in an early issue of Spin) and how BLACK FLAG thought BLAST were a joke. What really makes this (and could have stood on it's own as a book) is the pictures. There are many and each one tells it's own story. He also talks about the show I went to in an afterthought (12/13/84) and how he isn't comfortable doing in-store stuff (like at Bleeker Bob's/N.Y.C. that I went to, I wanted to go to the show that evening but didn't have enough money.). Anyway, this book is a must, plain and simple. I think a part two is in order, maybe documenting the beginnings of the Rollins Band, etc... Available as a spoken word CD and dbl cassette (which I heard won a Grammy(?)). -DK

(2.13.61 Publications)

GLOOM #4 8 1/2 x 11 24pgs.
\$2.00 ppd.

Nate from **DEVOID OF FAITH** and **MONSTER X** has been doing this 'zine for a little while though this issue is the first one I have seen. A decent mix of punk, grind and death metal, even reprinting that famous interview with **SSD** from Schism #8! Also

interviewed are **EXIT 13** and **HUMAN GREED**. Many reviews including video and comic books. Great layout and art, something for everyone. -DK

(Gloom 'zine 32 15th St.
Watervliet, N.Y. 12189)

HARDCORE RULES #1 one-
pager (I guess you should send an IRC)

Got this from somebody in Europe and thought that it should be at least listed. Kinda a tip sheet for what is going on in England, shows, record releases, etc... I think this guy also does a 'zine but you'll have to write him for more info. Cool. -DK

(Steve Hyland A.N.O.F. P.O. Box
2576 Hardcore House, Colchester,
Essex, C03 4AY UK)

HATE PAPER DOLLS #2 8 1/2
x 11 4 pgs. one .32 stamp

Chuck U. Farley's thing with an interview with 7 SECONDS and not too much more. I guess these will get good or bad with each issue. His rant on Steve Reddy is right on the money. -DK

(Chuck U. Farley P.O. Box 134
Colmar, PA 18915)

HEARTATTACK #5 8 1/2 X 11
48 pgs. \$1.00 ppd.

I didn't think this was going to come out any longer since an issue didn't surface in a while. Well still going strong and have seemed to finally settle down with the layout. Interviews with ACME and many record and fanzine reviews. This thing can really use more interviews. And Kent, if you raise the cover price the same amount of people are still going to buy it. Fact. -DK

(Heartattack P.O. Box 848 Goleta,
CA 93116)

HEARTATTACK #7 (#6?) 8 1/2 x 11 56pgs. \$1.00 ppd.

This issues finally out and they didn't review our damn 'zine! Oh well, the usual informative stuff here and what I thought was going to be a **SPITBOY** interview was them sitting around talking about their sex lives to each other. Yawn! Get as usual. -DK

(Heartattack P.O. Box 680 Goleta, CA 93116)

HEAVY ROTATION #6

Music and zine reviews as well as an interview with Tesco Vee. A small collectors corner, a few book reviews and a few personal words and there you have it. Pretty basic, but worth it. -Brett

\$1.50 to P.O. Box 3204
Brandon, FL 33509-3204

I CAN BEAT UP MOST PEOPLE #4 5 1/2 x 8 1/2 32 pgs. \$1.00 ppd.

This has turned into a half sized zine from a newsletter, but it still kicks ass (as the name implies). Lots of anecdotes, lists, show reviews, and hilarious mini-interviews. It's really funny to see how many people give serious answers to the question: "Can you beat up most people?" -Brett

I rarely even pay attention to most "personal" 'zines that cross my path (or worse yet, end up in my mailbox). I Can Beat Up Most People is an exception. I practically read it from cover to cover. Mostly articles and rants' best being: "Who's the Racist?", "I Want To Fight Rollins" and "Why I can Never Listen to The Cro-Mags Again". Some record and show reviews. I recommend it. -DK

(361 Hillman Ave. S.I., NY 10304)

IN-EFFECT #5 8 1/2 x 11 28 pgs. \$2.50

When Brett told me that IN-EFFECT was back, I couldn't believe it. This is the first of the new ones that I got a chance to see. Interviews with **SHEER TERROR**, **YUPPICIDE** and **SICK OF IT ALL**, plus the usual show and record reviews that have made IN-EFFECT famous. Welcome back Chris, maybe we can start another fanzine editors' war for old times sake! -DK

(IN-EFFECT Fanzine 119-16 8th Ave. College Point, N.Y. 11356)

IN EFFECT #6

Damn, another issue already? In about four months this guy has doubled his production from 1988-1990! This issue has interviews with **MURPHY'S LAW**, **25 TA LIFE**, **H₂O**, **KILLING TIME**, and **SUB-ZERO**, plus the usual scene report and record and show reviews.

\$2.50 ppd to Chris Wynne 119-16 8th Ave. College Point, N.Y. 11356

IT'S ALIVE #12 8 1/2 x 11 32 pgs. \$1.00 ppd.

I tell you it's always worth the wait for this one. The only thing I can't figure out is, why is everything so **BIG**! Fred always lays his 'zine out so that you can use it as an eye chart. Short interviews with Greg Ginn, Dave Casillas/**STALAG 13**, **YOUTH BRIGADE** and **BLACKOUT**. Not much else. Fucking in-credible flyers (most all from the Oxnard area), plus a cool mini-poster and pamphlet entitled, "How To Stage Dive" which is hilarious! Get it already! -DK

Fred Hammer's back with his 12th issue and this one has short talks with Greg Ginn, Dave Casillas (**STALAG 13**), **YOUTH BRIGADE**, and **BLACK OUT**. Also included are some incredible

Nardcore flyers and a pamphlet on how to stage dive as well as the usual great It's Alive layout. Get it. -Brett

(Fred Hammer 900 Azalea St. Oxnard, CA 93030)

MAD PLANET #4 8 1/2 x 11 24 pgs. \$1.00 ppd.

MAD PLANET is becoming more comics and less music these days (which is not a bad thing). Interviews with Jen Wolfe/Septophilia Mailorder, Pauline Black/Selecter and Roberta Gregory plus more. Fucking hilarious Milk And Cheese by Evan Dorkin (The Darth Vader theme was great!). This is another fanzine that's one to pick up all the time. -DK

(Sarah Dyer P.O. Box 060380 S.I., N.Y. 10306)

NEVERMORE #1 5 1/2 x 8 1/2 30 pgs. \$1.00 and two stamps

Joe used to do Coregasm, now he's doing NEVERMORE. It has a basic look but a lot of text (a plus in my book). Interviews with **AUTUMN**, **ENDPOINT**, **INTEGRITY**, **FAR SIDE** and **MOUTHPIECE**, there is also some reviews and personal writings. He also does some one-sheets and other stuff so be sure to ask for them. -DK

Pretty good effort from the former editor of Coregasm. Short interview with **AUTUMN**, **ENDPOINT**, **INTEGRITY**, **FAR SIDE** and **MOUTHPIECE**. Some record reviews and personal thoughts round it out. -Brett

(Joseph Kuzemka 1136 Lamberton Rd. Trenton, N.J. 08611)

NO LABELS #2 odd sized 72 pgs. \$2.00 ppd.

Wow! When I got this in the mail, I immediately read alot of it. That's exactly what you get, a lot of reading! Interviews w/ **KILLING TIME**, **STRIFE**, **QUICKSAND**,

FAR SIDE, DOC HOPPER and **BLACK TRAIN JACK**. Plus many record reviews and lots of photos. Hopefully, Mike can keep this one going because it's definitely worth reading. Get. -DK

Good follow up to the first issue, following the same format. This one has interviews with **STRIFE**, **QUICKSAND**, **KILLING TIME**, **FAR SIDE**, **DOC HOPPER**, and **BLACK TRAIN JACK**, a wide variety of bands to say the least. Also included are pictures, some personal opinions, and plenty of record reviews. -Brett

(Mike Thomas 1148 5th Ave. #7D
New York, NY 10128)

PUNK PLANET #7 8 1/2 x 11
96 pgs. \$2.00 ppd.

Somehow I missed #6, but I'm glad too see that this is still going strong. Interviews with **MAN OR ASTROMAN** and **KEROSENE 454**, record, 'zine reviews, columns, letters, you know what you need: information. -DK

(Julia Cole P.O. Box 1711
Hoboken, N.J. 07030-9998)

RADIO RIOT one-shot re-issue
8 1/2 x 11 let's put it this way, it's bigger than MRR \$3.00 ppd.

Well, after many months of planning it's finally here. Matt has compiled his three year run of Radio Riot in one giant-size issue. This definitely has to be seen to be believed. 160 pages, has the complete 36 issues (even all the mutli-paged ones) plus new stuff that Matt has written and a lot of the reviews that he has received over the years. I don't have all the issues, some were lost, discarded, given to others, you know the story. I'm glad I have it all in one package. As you read it, you can see how Matt has changed over the years, whether it's taste in music or in friends. It's nice to know Matt still has nice words about me. Radio Riot was always something to look forward to. I sure do miss it. There will never be another, a true original. -DK

This is a reprint of all 36 issues in one convenient package. Necessary to round out your collection. Also includes flyers and some stuff from other zines relating to R.R. plus a cool back cover photo of a lot of Mat's records, a-la Schism #8. A fitting tribute to a great zine. Absolutely necessary. -Brett

(Radio Riot 75 Nichol Ave. New
Brunswick, N.J. 08903)

RETROGRESSION #8 8 1/2 x
11 40 pgs. \$2.00

O.K. 'zine out of Attleboro, MA with interviews w/ **UNBROKEN** and **SHADES APART**. There is also some personal writings, lots of photos and weird quotes lying about. It would be better if Brian fine-tuned this thing. -DK

Pretty decent zine with interviews with **UNBROKEN** and **SHADES APART** as well as tons of great photos (including one **MISFITS** shot) and reviews. -Brett

(Retrogression Fanzine 104
Newport Ave. Attleboro, MA
02703)

RUMPSHAKER #3 8 1/2 x 11
44 pgs. \$2.00 ppd.

Eric is finally back with other great issue. Inside is interviews with **BLOODLET**, **PHALLACY**, **DEADGUY**, **SLAYER**, **FALLING FORWARD**. A lot of record reviews and a **SLAYER** pin-up (that has instructions, sort of an interactive 'zine). Get as usual. -DK

A good amount of record reviews, interviews with **BLOODLET**, **PHALLACY**, **DEADGUY**, **FALLING FORWARD**, and some worship of **SLAYER** (as well as a pin-up and short interview) is what you'll see inside this zine. Good quality pictures too. -Brett

(RUMPSHAKER 72-38 65th Place
Glendale, Queens, NY 11385)

SLUG & LETTUCE #38 & #39
newspaper style .55 cents in stamps

Still going strong and much larger than before. The usual reviews, classifieds, misc. and Christine's interesting column. As always a must. -DK

(Christine P.O. Box 2067 Peter
Stuy. Stn. N.Y., N.Y. 10009-8914)

SOUND VIEWS #35 8 1/2 x 11
40 pgs \$2.00 ppd.

Lee is still going strong with this one. Interviews with **108**, **THORN**, **THE TELLUS LABEL**, **13**, **AGENT 99**, **LIKE WOW**, **SATURNINE 60** and **KITTYWINDER**. The usual reviews and shit, for ones with eclectic tastes. As always... -DK

(Sound Views 96 Henry Street
Suite 5W Brooklyn, N.Y. 11201-
1713)

THRILL! #14 small-sized 18 pgs.
two .32 cent stamps

I haven't been keeping up with the indie pop scene as much as I'd like anymore, every time an issue of **THRILL!** comes out, I always know what I've been missing. Mostly reviews of the record and 'zine variety, plus a few little odds and ends thrown in. Always worth getting. -DK (Number 15 is out too.)

(THRILL! 722 11th E. Seattle WA
98102)

216 #3

Lots of death metal pictures, interviews with **BLOODLET**, **GRAIN**, **SHEER TERROR**, and **IABHORHER** and some record reviews. Decent effort. -Brett

\$1 to P.O. Box 2352
Akron, Ohio 44309

SICK OF IT ALL



This interview with SICK OF IT ALL was done at the offices of their management company on March 31, 1995. Present were Craig, Arman, and Lou. This was definitely the longest interview that we've ever done, basically because they are all nice guys who have a lot to say. SOIA have been much maligned for their decision to sign to a major some four or five years ago and even though they play bigger shows and sell more records they still play, and talk about, hardcore, which is much more than I can say for many of their contemporaries. For this reason alone SOIA have my respect. -Brett

HW(Dave): OK guys it's been a long time since I last talked to you and a lot of shit went down.

Lou: The last time I talked to you was on Saint Marks.

HW(D): So what's been going on the last five years?

Arman: I joined the band again.

L: Arman left and came back. I'll skip around. Craig came in after Richie left. Richie came back then he left again.

A: Actually there's a lot of stuff that happened between. When I came back we were working on "Just Look Around". We did two European tours, the first with Rich on bass the second one with AJ from LEEWAY on bass then we went to Japan with AJ and then after we came back from Japan we did a tour with BIOHAZARD in the states, that's when Craig started with us and ever since then we've done three more European tours...

L: South America.

A: Yeah, we did Argentina.

L: How many times did we do Mexico with Craig?

Craig: Once.

L: Once with you?

A: Apart from that we just recently completed two American tours sandwiched between the European tours.

L: A lot of touring is what we've been doing. But we also wrote and recorded the new album.

A: Oh yeah, that too.

L: We left Relativity.

A: Got picked up by East-West.

L: Just because it (Relativity) sucked.

HW(D): So basically what happened?

L: The whole thing with Relativity was... you know how everybody was hyping on us to do it ourselves, we were doing it ourselves, it was just that Relativity owned the right to put out our records. Me and Pete made our own advertisements, put up our own posters. We set up the tours. I set up the tour in Japan. They did (Arman and Pete) South America through somebody that knew AGNOSTIC FRONT.

A: Everything WE did.

L: Pretty much we still do all our tours on our own, but now it's at a level where we get help from Stormy Shepherd, who is our booking agent, she sets up the tours but we still control everything. Back then it was really frustrating because Relativity didn't do anything for us. We were just basically getting robbed by them but we came to an agreement. They didn't want to work with us and we didn't want to work with them.

A: Then we were for sale.

L: Then instead... we thought, "OK, we don't like each other, we'll just leave", but they were like, "Oh no, we've got your contract".

A: They could have been nice and just let us out of the contract but they had to make whatever money they could off us. So in other words our contract was for sale. A whole bunch of different labels bid on that contract and once a couple of majors got involved it boosted up the price as far as it could.

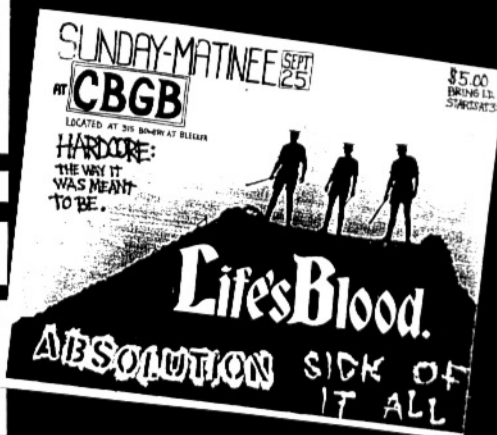
HW(D): Was that the reason why there was such a long time between the first and second album?

L: Between the second and third that was the reason, but between the first one and "Just Look Around" that was because Richie and Arman left and we got EK and Eddie Cohen, and I like those guys a lot but they have a totally different writing style then Arman and Richie. Trying to write with EK and Eddie was weird. They came from that whole school of LEEWAY, BAD BRAINS, CRO-MAGS... you know, "Gotta be cool on the drums". It just didn't fit our style. Writing with them sucked. As far as people, they were cool guys to play with, but it just didn't work writing. So after they left we got Arman back in the band and started up writing again.

HW(Brett): So in lieu of what you said about Relativity, do you think that maybe BORN AGAINST and all the others were right?

L: Parts of it yeah. Some of it was right. I'm not going to lie about it. When me and Pete were the ones doing our own ads and like... as far as setting up our own tours, we like that a lot, even now. I like doing it. In retrospect, if we knew what was going to happen to the band we would have started our own label and if we could have kept it going like an Epitaph or Discord of New York. At the time I was going to school and working a job, everybody was working. And the band. We're lazy by nature.

A: Relativity is a corrupt label. When SICK OF IT ALL was first signed to Relativity there were a few people at the label who were very supportive of SICK OF IT ALL. Unfortunately what ended up happening was, those people were fired, and once those people were gone there was nobody looking out for SICK OF IT ALL anymore and the majority of the company



was not interested in doing hard core music anymore so that's why SICK OF IT ALL was so forgotten about for a couple of years within the label and it was so hard for us to get anything done. Eventually they just didn't want to work with us anymore so we were happy about that.

HW(D): How did it come about that you got signed to a major?

L: The whole thing with that was when Relativity put us up for sale we got calls from a lot of independents, we even called some, and they were like, "We'd love to work with you, but we can't pay what Relativity is asking", which was \$20,000 or something. Then apparently for the two years before we went on sale somebody from East-West was coming to all our shows. We heard this and just laughed it off. I mean East-West, they put out EN VOGUE, come on. The next thing you know East-West is calling Relativity and the price jumps up to \$250,000.

A: Because Relativity are corrupt.

L: There you go. So the whole thing was, we met all these labels, independents, majors. Then Arman was like, "Let's go talk to East-West". I was like, "No way man, that's the kiss of death. Fuck that, they're going to ruin us." We met some of the most down to earth people in along time, in the music business. We met people that weren't lying to us like the president of the company Sylvia (?). She said, "Look I'm not going to lie to you guys and say I love you and I know all about you. I heard your last record. I listened to it a couple of times I think you have good things to say. I like the way you write new songs. I think you do what you do well. That's why I want you on the label." We went to other majors and independents and they were like, "We'll make you stars. We'll make you kings." It's all bullshit.

A: It just seemed like among all the independents we sat down and talked too, and the majors, East-West was definitely by far the best move. The people were just a lot more in touch with what the band was really about and what we needed to do.

L: At that time we also had just hooked-up with Steve as our manager, not just our publicist and it was good, because he knew where we were coming from and he knew the business side too. That's something for years we never had, a manager or anybody to take care of stuff. We made a lot bad decisions on our own.

A: So now we're finally getting organized.

HW(D): After eight years.

L: Hey, it took us a while but I think we got it now.

HW(D): Do you think you have it easier now as a band?

L: In some aspects, yeah.

A: It's just that we're working harder now. We're out on the road a lot more.

L: Which is something that we like. I like it a lot. I don't like sitting around. My apartment is dirty. I don't like to

Photo By: Justine De Metrick



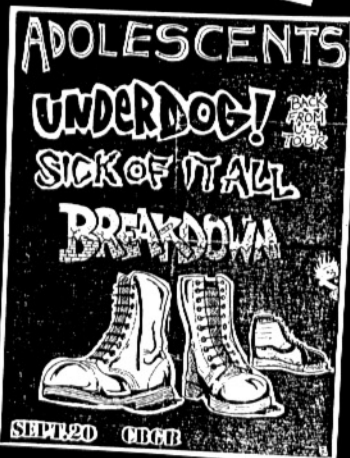
look at it, so I go on tour.

HW(B): Don't you ever miss just being around for a couple of months at a time?

L: Like missing a lot of good shows. Stuff like that.

A: Being able to work on new material a little more.

L: We figure in the summer we'll take some time off.



HW: What's it like constantly touring all the time.

L: You lose a lot of your personal life. We're pretty much used to each others annoying little habits. Once in a while there's a little blow up. You crack on the road every once in a while. It's like, everybody cracks once, at least once, on tour. It's usually over something stupid. You're like, "Leave me alone!", then that's it.

A: Other than that, it's hard to hold a relationship.

L: That's the worst. I had a girlfriend that had a kid and I became, like the kids godfather. I don't even have that anymore, I'm gone too much. The kid still asks for me, but I don't want to go and see him and get him all excited then, bam, I'm gone for two months and he just sits around crying about it.

HW(D): So with all that touring experience do you have any advice for younger bands?

L: First of all you should try to find a booking agent. Somebody good. We found Stormy. There's plenty of small booking agents that can help you out, and look out for you.

A: One mistake I see young bands making is they think they need a manager before a booking agent. It's the other way around. If you can do your own booking, that's all right, but if you're talking about a whole nationwide tour... it's going to be way too hectic. You can do it, but it's so taxing on one person.

L: It might sound cheesy to some kids, but try and get contracts for the shows.

HW(D): A lot of people are realizing that now.

L: It sucks because you'll be in the middle of fucking Iowa, and then the guy is like, "Yeah the club owner just ripped me off. He said that there was no contract." What are you going to do? Yell at the promoter kid, who's 17.

HW(B): If somebody did a benefit show, for example, and you wanted to play it, you could no problem?

L: Even as far as records go, we can do whatever we want. We have a deal where we can record singles on an independent label, but we have to let East-West know first. We're doing our vinyl on Equal Vision.

HW(D): Really. I heard that was just a rumor.

L: The thing is, he got stonewalled by people at East-West. It was fine with us and our management, and certain people at East-West we like, "Great"; but when he was calling for the material, there was no communication at the label so the guy he had to get the material from was like, "I never heard of this". So there was just a little fuck up there.

HW(D): What's the deal with Lost & Found? Are those legit releases?

L: The live album was legit, but he owes us a lot of money. A lot of people don't want to talk bad about him...

A: He's a crook.

L: No he's not a crook... I don't want to talk bad about him.

C: He made STRAIGHT AHEAD shirts and never paid me.

L: This is the story on him from people who we know who work there and know him. He started out as somebody who loved the music and then all of a sudden he started to get all this money from putting out records and he went crazy. He got paranoid and now he's just scumbagging people left and right. And the way he would keep smaller bands, and us at first, off his back was to say, "Oh what are you going to do? Get a lawyer? I'll go in the fanzines and say what rock and rollers you are with your lawyers". As far as we're concerned now, we could give a shit what he says about us in the fanzines, because at our shows in Europe kids are handing out stickers that say "Lost & Found kills hard core". I think it's really sad, because he had a good opportunity, and if he was just a decent human being it could have been great, but he's just a scumbag.

HW(D): He reissues a lot of stuff that should be more legit.

L: The latest is, this is from insiders, he getting demo tapes and he says he'll put them out and say they're from New York and these bands are from Germany. He's putting them out as old school New York hard core.

HW(B): He'll put out anything from New York.

L: He's putting out DEMIZE. That thing was horrible.

HW(D): IN YOUR FACE.

HW(B): That's cool though.

L: There were so many good bands in New York and they're putting out all this crap.

A: If he tells you he's going to give you a certain amount of money for an old recording or something like that, he'll give you that amount of money. Whether or not that's a fair amount of money is...

L: He's saying his deal with every band is he pays you a certain amount of money once and that's it. You get a bunch of CD's. But our deal with him for the live album was when we come back he'll account to us and we'll get a certain amount of royalties, but now all of a sudden that's out the window. He never heard of that.

HW(B): What about the Revelation thing?

L: That was a one off deal. We just gave him that to put out.

HW(B): Who did you lose more money from, Lost & Found or Revelation?

L: I think we lost more money with Revelation because that one (the L&F CD) is not selling as well as the live CD. Jordan wants us to put out the 7" again.

HW(D): What about that HOUSE OF PAIN record?

L: That never came out. That's another thing we did on our own. It came out on cassette, from some kid in Belgium.

HW(B): Was that guy in a hard core band or something?

L: The only guy who really was (involved in hard core) was Danny Boy. He was a skater kid. Everlast was a clean cut rap guy and he was friends with Danny Boy who was a skater and they wanted to do a new rap group and they said let's take this hard core style. But Danny Boy grew up listening to AGGRESSION and all those skate bands and all that. That's another thing we did on our own. We just met these guys and talked to them. They said, "Hey, you want to do a remix for us?". We were like, "Sure". They were the biggest band in America at the time and Relativity just sat there and said, "Hard core and rap? Nobody will ever like this."

HW(D): What about your version of "Straight Ahead"?

L: That's going to be on the vinyl version and the SHAM 69 song, that's only on the Japanese CD.

HW(B): Are you surprised at how many people don't know that STRAIGHT AHEAD song when you play it?

L: I'm surprised at how many people do know it sometimes. In certain areas... we were playing in California and nobody knew it and then we played in Berkeley, of all fuckin' places, and we did "Straight Ahead" and there were so many kids going crazy. There's always five kids running up to the stage going "Straight Ahead, Straight Ahead!"

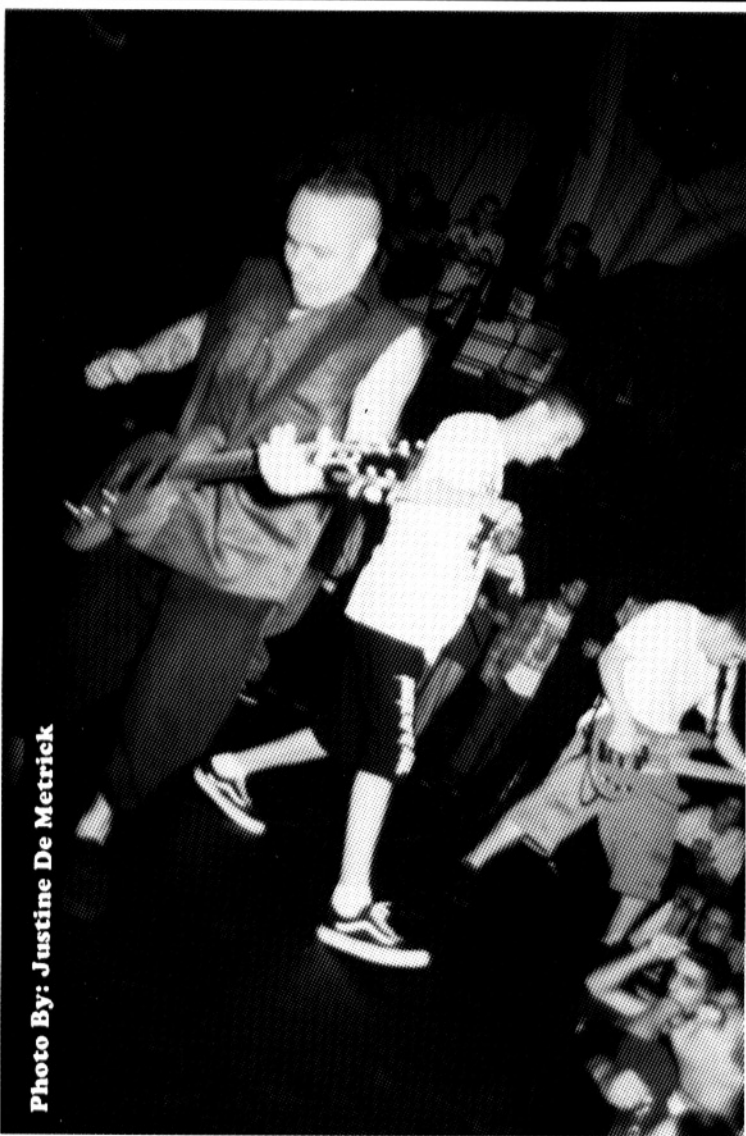


Photo By: Justine De Metrick

HW(B): At that City Gardens show it seemed like there was only about fifteen people who knew it.

HW(D): As long as we're on the subject, we can segue right into the YOUTH OF TODAY thing.

L: I thought the idea was all right, but I was mad about a couple of things. One thing was SHELTER started late and they played longer than they said they would. And instead of Walter just walking up on stage and being like, "Hey we're going to do some YOUTH OF TODAY songs," they shut all the lights and made a big production, which took longer than they were supposed to and they cut into our set time. They whole thing... watching these guys like Gus and all these other kids that came down that don't go to shows anymore, don't like any bands, all of a sudden they're all back, all pointing in the air. Where the hell were you for the last four years? Craig what do you think?

C: I didn't hear the question.

L: The whole YOUTH OF TODAY thing.



Photo By: Justine De Metrick

C: They cut into our set time. That wasn't cool.

L: What do you think of the whole concept though?

C: It's their band not mine. They can do whatever they want.

L: That was our little joke. When they came out and hit the chord and were like, "We're back!", we were like "We never left!"

C: The people who scream the loudest are always the ones that down the line change their mind. All that "We're back" shit. We never left, I never left. I've been doing this for a long time, and I've done it honestly the whole way through.

L: I was kind of excited at first, then it was like OK that's six songs.

HW(D): How do you feel about bands like SHELTER? It's lasted longer than YOT and it'll probably go on.

L: They're not as good.

HW(B): They suck.

L: I don't know why bands like that would change or break-up. We were talking about that today. Look at all the bands that broke up. Like the guys in INTO ANOTHER or SHELTER or QUICKSAND. If they had stayed with their own bands... I don't know. Why couldn't they do what they do with their own bands?

HW(D): You've basically stayed with the same line up.

L: I know everybody says, "This is our best line up." Well, it is. Richie was a great guy and a good bass player but Craig has got more of a sound we needed.

C: Getting back to the YOT thing, nothing bad, but they try to play this big role, but what it comes down to is, they're screaming, but it's not real. I'm not saying they're fakes, but I'm saying that a lot of the things they were crying about so loud, well what happens down the line, it's all said, done and over with. These guys (SOIA) never shot their mouths off.

L: When we were going into that whole thing (the YOT reunion) we have to take it with a grain of salt, because we're dealing with the youth crew kids here, let's not forget what they do and how they are. We didn't. The only guy who came up to us after the whole thing was said and done was Sammy, he said thanks to Arman, but not Ray, not Porcell. Neither of them said, "Thanks for letting us cut into your time, we're sorry." None of them. Typical youth crew.

A: Actually I was apologized to.

L: That's what I said.

HW(B): What about CIV? I heard they have some huge guarantee already.

L: They opened up for us, I think for two shows they got like \$50 a show. They came all the way to Detroit, Cleveland, and Buffalo. As far as they are musically I think they're really good, and what I really like about them is they don't play any GORILLA BISCUITS songs. I would love to see them play a GORILLA BISCUITS song, but what they do is, they trick everyone, they go, "All right, here's an old one." and they play "Sittin' Round At Home", and everybody goes crazy. It's funny.

HW(D): What happened with REST IN PIECES?

A: We just never had a solid drummer. The closest we had was that guy Al who was really pretty horrible. A really good guy, his heart was in the right place, he just had a hard time playing the drums. That's why we never really continued. It was just like... I didn't like being a front man anyway. I don't like talking to audiences. I can't really talk to audiences comfortably. It would have to take a lot of getting used to. I would wreck my voice. I don't know how Lou's voice lasts. One show and my voice would be gone.

HW(D): Are you happy that the record's been repressed on CD?

A: Yeah, sure. People can get it.

HW(D): There's only 1500 of the original vinyl.

A: Yeah.

HW(B): Is the song "The Deal" about YOUTH OF TODAY?

L: Hell yeah, I ain't gonna lie.

HW(B): There's a skip in that song on every 7", I think it's a pressing flaw.

L: You'll have to talk to Revelation about that (laughs).

HW(B): Maybe I'll run into him at the Anthrax.

HW(D): How is it getting interviewed by the mainstream press who don't have a clue about hard core?

The Deal

You're always screaming about unity being open minded and honesty. What you might say will some people believe, but I really doubt your sincerity.

If we really want this deal to work out, we all got to rise above, we've got to stop these petty arguments, don't you think it's time to cut the shit out.

You're always screaming about unity being open minded and honesty. If we really want it we all got to try stop talkin' behind each other's backs and spreading a buch of lies.

I ain't saying I got a master plan or telling you to go out and hold each others' hands. Just saying that we're tired of hearing your shit. If you don't mean what you say then don't say it.

SICK OF IT ALL.

L: They ask you generic band questions.

C: When did you start? Stuff like that.

A: Usually they're really boring.

L: They'll ask, "What does hard core mean to you?"

HW(D): That's something you can't explain.

L: I said it best in Buffalo on this last tour. I don't know what anybody gets out of this, but for us... it's funny how everything comes in circles. Everybody you knew back then, they're back again. To us the family aspect of it, community.

HW(B): What do you think of the NY state of affairs today? People try to deny it, but I think that CB's held everything together.

L: Really? I think that the Wetlands is a good place for shows. It depends on who's doing the show.

HW(D): If it had reentry it would be a lot better.

L: That's the only bad thing. I don't know why they don't have reentry. I think they thought that's what ruined CB's. Letting kids go out, get drunk, then come back in.

C: The scene's changed a lot. All the violence.

L: Thank God all the violence is gone, or 90% of it.

HW(B): What!

L: You know what bands shows there's going to be trouble at.

HW(D): You don't have to go to those shows to get involved in trouble.

L: Really? Did you go to that show last weekend at the Wetlands? SNAPCASE, EARTH CRISIS...

HW(B): Yeah, but I left after 108.

A: You didn't stay around for SNAPCASE?

HW(B): No.

HW(D): Do you keep up with what's going on now?

L: For a while it was hard. I didn't know one band from the next. The best thing to do is when we tour is try and get local bands on the bill. A lot of bands I hear of, but I never heard the music.

C: Outside of America... European bands we hear because we travel around so much.

A: I think touring Europe with a band like SNAPCASE put us in touch with a lot of the new school kids and what they're into and how they view hard core.

L: There are bands that I've heard the names of but I've never seen or heard their music, like UNDERTOW. I've seen their name everywhere and I know what they're about and I finally got to meet them in Seattle. but I never.

ever heard their music.

HW(D): What are the major differences you've seen between touring in the states and touring all over the world?

L: For some reason, I don't know why, in Europe we do everything like a total underground style, now we play like 2000 people shows over there for the same door price, but in the states the smaller band you are they charge more. The bigger you get the more you can control the door price. It just works backwards.

HW(B): That show at the Roseland was like \$18.

L: That's the thing, when we play with somebody bigger (HELMET) we have no control. Stormy tells her bands, "You can set your own limits." Our highest ticket is \$10, and if it's gonna be ten bucks there better be at least 10 bands. We played in Texas for \$6 in advance, \$8 the day of the show and kids were telling us it was too much money.

HW(D): We can tell you many stories.

L: It's funny when you see some of the areas, like Fort Worth, it's so poor in that area.

HW(D): There's a lot of people these days who don't want to spend a dime on a show. If it's not free they don't want to deal with it. If it's not free they don't even want to go.

A: A lot of people like to get down on bands for door prices. But they don't understand how much it actually costs to put on the show and also the club and the promoter taking their cut as well. There's a lot of things that enter into it that your average person who disses bands for high door prices doesn't understand. If they did get involved on the business side of things and see how the money is broken down then they would have a new understanding and they might not diss as many bands.

HW(B): What about that kid in Europe who was interviewing you?

L: Remember that guy? We were in such a good mood and he comes onto the bus and we were like, "Come on sit in the back. Have fun with us." He goes, "My first statement is: You suck. You play cheap metal now." (Many laughs, of course.) And we sat there for the whole time that SNAPCASE was on, almost an hour, going on with this kid. He called us cheap metal, but he loves EARTH CRISIS and SNAPCASE.

HW(B): Now that's cheap metal!

C: He was wearing a YOT shirt. He said his influences were YOT. I was in YOT. It was Ray and Porcell's band more than it was mine, but I was still involved in it for at least that record ("Break Down the Walls"). I'm still playing hard core. I was part of all these bands he liked. How come you're dissing me here? I'm still playing hard core. It's ten years later, I'm still doing it. I didn't understand his angle. I don't think he understood his angle. He didn't know his history.

A: He really didn't know what the history of hardcore was.

C: He was talking about this band MAN LIFTING BANNER. How they're so great. I did a 7" with that guy in 1985 ("End the War Zone" Comp.) The first thing STRAIGHT AHEAD ever put out was a 7" which we did

with his old band, LARM. I'm totally connected to all those bands he thinks are so great and what am I'm doing but the same thing those guys are probably doing. We just attained popularity. I would think after 10 years hopefully instead of 20 people coming to see you 200 will, or 2000.

L: They always throw bands like MAN LIFTING BANNER in our face. They say they're popular and they're not rock stars. The reason they say that about us is we're interviewed in the mainstream press. The singer of MAN LIFTING BANNER is at every one of our shows over there. We talked to him and he said, "You guys are just like us. You say the same things, you believe the same things." We saw, on our third European tour, what getting bigger meant. Getting the moron crowd back, but not the violent gang moron crowd but the kids who don't know any better. They're like, "Wow, look. SICK OF IT ALL., slam dance, stage dive." And that's what they do, run in a circle.

C: We got popular through hard work, we never quit. It's not like we sacrificed principle or sound to attain a little bit of popularity, we just plugged away at what we did and didn't quit. We stuck to what we said and did it hard for many years. How can you did that? I don't understand.

HW: ?????

L: We were on the other question. But what I was saying about this whole thing of getting more popular, in Europe, we saw a lot more kids who didn't know what it was all about. And this was on the third European tour, and people were like, "What do you thing of your new audience?" You've got to learn. You've got to teach them. I get up there every night before we start and say, "Ill I ask of all of you is to respect each other and don't hurt each other." I tell them we could come up here and have barricades at every show and you guys won't be able to stage dive or anything. I like it, but if I see you hurting each other, forget it, we're going to stop. And we have great shows. And I think now, the last time we went, it was really insane. The kids are real into it and the best thing about being popular is you see the same kids who came to see us at the squat shows on our first tour are still there, and I talk to them. They're still there and I talk to them. I go, "So you guys don't mind that we're getting bigger and all that?" This one kids goes, "Same band, same door price, same great music. Why wouldn't I come?" I said, "What about all these other people?" he just said, "Ahh, who cares?"

HW(D): Are you still feeling repercussions from that Wayne Lo incident?

A: No.

L: Not really, thank God.

A: The fact that the New York Times printed our letter pretty much let us off the hook. The New York Times was pretty much the only article that put hard core in that light anyway. Once they printed our letter everything was fine. We got ourselves right out of the controversy. A lot of other publications didn't say anything bad about hard core at all and didn't make any kind of a connection. which was admirable.

HW(D): There wasn't any calls from the parents blaming you or anything?

A: Nope.

HW(D): Did you keep up with it?

L: That's the thing, after the articles were all over the country people were asking us if he was in jail or whatever, we don't know. As far as I know he's in jail.

HW(D): He's in the paper for three days and that's it. He's



just another statistic.

A: It wasn't someone we knew.

HW(B): The good thing about hard core is everybody's got these good stories. I know this one guy that has a good story. He was at this one show in midtown somewhere, it was a REST IN PIECES show. He walks into the bathroom and there's you (Arman) and Tommy Carroll having a contest to see who could punch the biggest dent in a garbage can. (A lot of laughter.) See that's a good story. True or not?

A: No, it's definitely not true.

HW(D): That story has been around for years!

HW(B): I'm glad I wasn't that garbage can!

HW(D): What's the weirdest thing that ever happened to you on tour? Anything really crazy?

A: I guess the craziest has to be the time we played Phoenix in '93.

L: We had a riot break out. It was bullshit. There was all these Nazi kids there. During BIOHAZARD's set they beat up some Mexican kid then during our set they started doing it again and we stopped. We said, "We came here to have fun." Blah, blah, blah. And these Nazi's up front were like, "Yeah, we didn't come here to you give speeches." So I said, "OK then stop beating people up and we'll stop giving speeches, we'll just play music." So we started to play again and it happened again, they started picking on some kid, so I said something to him, and as far as we could see there was only four of them and we didn't understand why nobody was doing anything. The next thing I know, we had words and Pete's in the audience hitting all four of them. They take off running and he chases after them and we all jump in the crowd after him. The way it was set up, they had

all these tables and barrels in the back. That was the 21 and over area, that's where the kids ran and Pete went after them, and everybody at the bar had like SS shirts, and bang...

A: It was a big bar room brawl.

L: Thank God none of us got hurt or arrested. I hit one guy the whole night. I punched this Nazi kid in the nose and the next thing I know bottles are being thrown, tables are smashing in front of me and Craig.

C: I jammed my thumb.

L: The bouncers ran out the exit door and we went out after them and there was this helicopter with a spotlight on us.

A: I think the whole Phoenix police department was outside.

L: The next day they said the front page of the paper was, "New York Punk Rock Band Starts Riot". It was scary. I don't like standing there watching people get beat up. That's what sucks about the bigger shows. We played that first Amnesty benefit and I thought we had the greatest show of our career, and some kid was like, "You didn't see that big brawl in the back?" There was like 2000 people there.

HW(B): That's when it was at it's worst. Speaking of hitting people, I'm at CB's for a GORILLA BISCUITS show, I think, and I'm standing there on the side of the stage and you're (Lou) on the other side of my friend, who was standing next to me, and I'm not paying attention to what's going on on the other side of me, but apparently some guys hit a girl.

L: No, no that was an UNDERDOG show. I was with this girl on the side of the stage and this guy brushes past her and she goes, "Well, excuse me." and the guy turned around and said something nasty to her so she cursed back at him and the guy mushed her in the face and I jumped over and hit him.

HW(B): Yeah, your fist went right past my nose.

C: I didn't know you were a tough guy.

L: It wasn't a real fight. I hit him once and then Richie made fun of him. Come on, he hit a girl. I used to love UNDERDOG shows. Let's talk about UNDERDOG. What happened, and why did they quit?

HW(B): Well there was the three-piece deal and that was the end of the whole thing.

HW(D): Does anyone know where Tommy Carroll is?

L: He's a bouncer at n Irish bar.

C: I haven't talked to him in a couple months. I used to talk to him a lot. Up until last year I was talking to him a lot, we'd hang out and stuff, but I called him a couple of times and he doesn't return my calls. He's busy, I'm busy, I'm never home. I'll give him a call in a couple of weeks. I want to put out STRAIGHT AHEAD so I guess I've got to call him.

HW(B): The album and the "End the War Zone" tracks?

C: There's three outtakes off the "End the War Zone" thing, they were recorded at the same time but we never put them out so I want to put out the "End the War Zone" tracks with the three extra songs and the 12".

HW(B): How about a live set? "Knockdown" wasn't recorded was it?

C: No. I like the sing a long. It was a total pile-up song. I wrote that for the pile-ups.

HW(B): So what do you think about bands that have one original member left and they play it up and you guys have kept basically the same line-up?

A: We've seen a lot of that happen just because of stories from Europe. The fact that the music is really popular over there you can just book a tour and make a few thousand dollars. When those stories come back to America people who haven't done it for years want to get it back together to make money and to see Europe.

HW(D): We were talking about SLAPSHOT before. They have only one original member and that's it (it's two now -Brett). They're touring Europe and are super popular.

C: SLAPSHOT were always a hard working band.

L: I just don't know why they never made it in America.

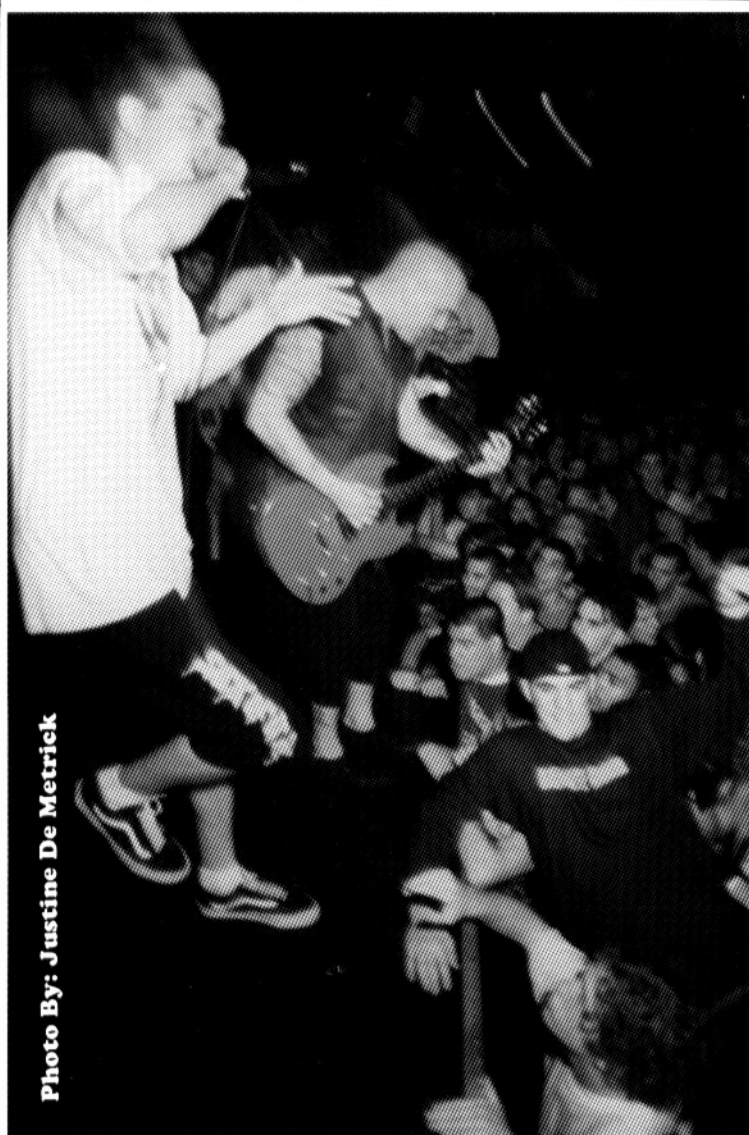


Photo By: Justine De Metrick

SICK OF IT ALL

C: Choke likes to play.

L: "Step On It" is a great record.

HW(D): Yeah, I think that's the best record. It's very fast. That's what I noticed about your new record all the songs a very fast, basically.

L: When we were recording that record our friends would come up and listen to us practice and be like, "Somebody still plays fast. Nobody does that anymore."

HW(B): Thank God somebody does.

L: That's just the way we are. There's nothing we can do about it.

A: We have a hard time playing slow.

L: Jesus Christ we fall apart!

C: Sorry if it's not cool this year.

L: To be honest when we were on tour a lot of kids, especially the older kids, would come up to us, every time we play Boston, different people would come up to us and say, "That God you guys still play fast. I was expecting another third rate FUGAZI 'change band'."

HW(D): We talk about that all the time. A lot of bands have just evolved into these slow, crunchy metal bands. And when they get a fast part in there you star getting excited thinking something is going to happen.

HW(B): So what about the Chuck Valle benefit? How did you get hooked-up with that?

L: To this day I still don't know.

C: All I know is Jimmy called me up before it happened and he's telling me about this benefit for Chuck. He didn't set it up. I was like, "What do you mean you didn't set it up? Who's going to set it up but you?" We didn't talk about it too much, but he said nobody called him. How could you not contact him?

L: This is the deal. After the funeral Jimmy talked to Pete, or somebody talked to Pete, and said if we do a benefit are you guys up for it. We said sure, no problem. Then they call us and say it's going to be at the Wetlands. Nobody told us who was doing it. We assumed Jimmy was involved because he's done shows at the Wetlands. The one thing Arman told the guy from the Wetlands was we'll do it, but don't use our name in the ad. If they want it to be just a small thing for people who knew Chuck, just put "Benefit for Chuck". Then the next week we get a call from Jimmy asking if we're doing the benefit and he's got nothing to do with it. We thought he was setting it up. It's too late for us to back out because we look in the Village Voice and there's our name as the headliner and it said MURPHY'S LAW, CRO-MAGS... We didn't want our name on there for the simple reason that, especially Sound Views, would say that there were all these kids there just to see SICK OF IT ALL. They weren't really degrading our name, but it put us in a bad light. The whole reason we did it was because Chuck hooked us up from day one. When he was in LUDICHRIST, even before he was in LUDICHRIST.

C: I wanted to do a couple of STRAIGHT AHEAD songs.

He recorded our record for free basically, so it was just out of respect.

L: That's why we started playing the STRAIGHT AHEAD song. It was for that.

C: Still, the guy was our friend. It was a benefit to celebrate his life.

HW(B): That was the first time I saw SICK OF IT ALL since the Aaron Straw benefit at the Anthrax.

L: We only played like six songs that day. I don't know why. We got kicked out of time.

HW(B): There was some violence at that show. Someone with a pipe, if I remember correctly.

C: That's cool. Violence at a show for somebody who's dead.

L: That's like the first Amnesty International benefit. These jerks from Brooklyn, these kids, who were just guidos, drove up. They couldn't get into the show, then someone let them in the back door, and the first thing they do is, during our set, these was this huge body builder one of them who stage dove during our set and the next thing you know they're fist fighting during our set. That was the end of our set. A lot of people say now we get that crowd because of the way we play. We play fast, aggressive.

C: We're just playing hard core. There's no tough guy image. We're just doing what we do.

HW(D): Have you had any shows shut down by cops?

L: No.

A: Not in the middle of our performance.

L: Our luck with Seattle, until this time, is every time we set up an all ages show the sheriff would say, "No, no, no. I don't want any all ages. Young gang kids. I don't want that." We finally got an all ages show. We played Pittsburgh on this last American tour, and the fire marshal came in, and not because it was overcrowded, but he said, "If those kids don't stop that stage diving I'm closing this show down." And they wanted me to make an announcement. The announcement I made was, "It's obvious we know what we're doing, and none of these kids are hurting each other," because it was an all hard core crowd. He was standing up where the sound board was and we started playing the next song and kids were diving and going crazy and he just left. So that was cool.

HW(B): Sounds kind of like the Good Day NY thing.

L: I did forty five minutes with them about straight edge and they asked me about slam dancing, if it was violent. I go, "Yeah, sure it's violent, but it's a controlled thing." And what they used of me was, "Yeah, sure it's violent," and that's it.

HW(D): That's why you have to stay away from the major media sometimes, because all they want to do, like the past few months, all they do is things on fanzines and someone I know talked for a long time and all they used was about two seconds. What do you expect? All they want to do is make their story, they don't care about you.

L: We know about that.

HW(D): Civ looked like an idiot.

L: Who was that other guy, just some slob off the street. "You're a father of how many? Four. OK, you're on the show. How do feel about hard core?" "Oh, not my kids. They like football."

HW(B): I had to be the smallest kid at any of those shows, because everyone in NY is basically huge, and I never got hurt, somehow.

HW(D): That's the thing about the last show I saw you guys at. I got dove on from behind and I got hurt a little for the first time

since like seven years ago at a SLAPSHOT show when Gus dove feet first.

L: We paid that guy. Seriously, I don't like shit like that. Diving when people aren't looking. We played a show in Minneapolis and for the first time in like two years there wasn't a barricade. Like two hours before the show we walked in and it wasn't up, we walk in when it's time to play and no barricade. We were shocked, so we start playing and I see one kid look around and dive. Another kid, another. It starts getting more and more... Then you could tell who has been at a show without a barricade before. You could tell who was punk rock or hard core and you could tell who was there because they got a free ticket at the WEEZER show the night before. They gave away five hundred tickets the night before. That club was cool. To fill out their club they give away tickets. Anyway, you see hard core kids landing softly, diving sideways. These other kids were diving feet first. We were like, "Look, if you guys are going to dive feet first get the fuck out of here." We had to stop three times.

HW(D): How do you feel about that crowd that's at the show just to get passed around or whatever.

L: I never even think about that. I think about the people that are there to see HELMET and hopefully they will get into our music. I never do think about the fact that there are kids who just go to a show to dance and dive. To me, that's what I did at hard core shows in the beginning. I didn't just go because I liked the band I'd go to CB's every week just to dance.

HW(B): So what about that new video ("Step Down")?

L: You should have stayed at the Wetlands because I was told that right before SNAPCASE played they lowered the screen and played it and the whole place broke out laughing. It's just making fun of ourselves really.

HW(B): Is there someone doing the "Philly Cheese Steak"?

L: There's a "Windmill" and a "Pizza Maker".

My Revenge

Don't you jump in it's not your fight
Your ideas mean shit to me
you ain't on my side.
it's my revenge
it's my revenge

My last resort, my broken back
I have a reason and a cause
to fight back
it's my revenge
it's my revenge

I won't stand for it anymore
you know my time has come
going to see some changes
won't stop till I've won

it's my revenge
it's my revenge
it's my revenge
it's my revenge

HW(B): "Lawnmower"?

L: Lenny did a lousy lawnmower.

A: It's not even a lawnmower. It's like flailing arms.

HW(B): There should have been auditions for the lawnmower. I would have tried out.

HW(D): Are you ever going to get your own Columbia House stamp?

L: Apparently we're on Columbia House. That's what somebody told me. I don't even know if we have anything to do with stuff like that. That's one aspect of the business that I don't care about.

A: We have a good contract. Our lawyer is an expert in 100% creative control type contracts. He did SONIC YOUTH and NIRVANA and all that stuff.

HW(D): Do you find it's easier for bands now?

L: Kids still have to watch out for themselves. Back then when we were having all those... that whole thing with Relativity and all that, to us it was a joke. We never thought we'd get beyond CBGB's. "You want us to sign a contract? Make an album. Ha ha. Yeah OK." We did an album and then it was like seven albums. We laughed. We'll break up next week.

HW(D): When did you decide this was a serious band?

L: I think right before... when Richie and Arman told us they wanted to leave. We were so into it playing and having fun.

HW(B): You left to concentrate on REST IN PIECES.

A: No that was a different time.

HW(B): I wish you concentrated on REST IN PIECES a little more because I only saw you guys twice.

A: I never considered myself a real drummer. Even to this day I have trouble with the concept. Especially starting out playing drums for STRAIGHT AHEAD and SICK OF IT ALL. I always just considered myself just a fill-in drummer.

C: The first time he ever played drums was the first STRAIGHT AHEAD practice. We're hanging out outside of CB's like, "Yeah, we need a drummer." He's like, "I'll play." "Can you do it?" "I guess." He shows up at our practice.

A: Like the sixth time I ever sat behind a drum set seriously was our first show with STRAIGHT AHEAD.

HW(B): Who was playing drums for SOIA before you?

L: This guy little Dave. We saw Arman playing with STRAIGHT AHEAD so we were psyched. He was a step up from Billy PSYCHO.

C: I wanted them to take Billy PSYCHO. He was in the PSYCHO's, ya know?

HW(D): Yeah, he was in MENTAL ABUSE the second time they were together.

L: There's a band nobody remembers except us. We sit around and talk about the glory of MENTAL ABUSE.

C: MENTAL ABUSE was a great band. They were New Jersey's answer to AGNOSTIC FRONT in the early days.

L: I think that album was great.

HW(D): Another underappreciated band, KRAKDOWN.

L: Totally. We were just doing an interview the other day and they were asking us about the use of the chorus. It was just a tribute to KRAKDOWN. That was one of the bands that we love. Nobody could touch them live. They were just pure energy.

C: That was the last STRAIGHT AHEAD song ever written, that song. A week before we broke up we wrote that song. We never played it live. Then when we were writing the SOIA album I was like, "Hey I got this old song," he (Arman) knew it. We showed it to Pete and Lou and then he was writing the words and we just used the KRAKDOWN thing. It just fit well.

HW(D): Somebody has got to resurrect that demo.

L: Sell it to Lost & Found behind their back! Richie was at the Chuck Valle benefit. The last time I saw Jason was three years ago.

HW(D): Do you guys ever see Duane (Some Records)?

C: I see him every once in a while. I bought shoes from him actually.

L: That's one of the great tragedies in hardcore history. The closing of Some Records.

HW(D): I don't know if you remember this but when you guys brought your first box of demos into Some Records I bought the first one. You were like, "Oh I hope somebody buys one."

L: Duane always played our demo for everybody who came into the store.

HW(D): Duane played records and demos constantly. When the YOUTH OF TODAY record came out he played it all day.

L: I remember being in there when the CRO-MAGS album came out. Duane said, "It's still not as good as the demo." Someone ask John why it took them so long to realize that everyone wanted to hear the songs off the first album.

HW(B): He said that the metal shit wasn't his idea.

L: It's like when we were on tour with A.J. he played us demos for their (LEEWAY) last album, "Adult Crash", I mean it's got good parts but I was just like, "A.J. you should just go into the studio and write like you used to." His answer was, "No, we're beyond that. We're on the next level."

C: You can't just go into a studio and write an album. It has to flow out of you.

A: Or else it ends up like the second REST IN PIECES album.

HW(D): Somebody had a tape of it. It was just...

A: All that was was an experiment. It had to be put out.

HW(B): Was that you wearing the leather trench coat?

A: I was, yeah.

L: I love that song "Five Golden Rings".

A: It was recorded really bad.

HW(D): have you heard about the KILLING TIME reunion.

L: There's one reason to go see KILLING TIME. To watch them fall apart live.

HW(D): Do people yell out for you guys to play certain cover songs?

L: REST IN PIECES, YOUTH OF TODAY. Actually when we went to Europe for the first time we had to play for so long that we played every song we knew and "With Time" by AGNOSTIC FRONT. The first tour we were doing songs over. We'd play "Injustice System" three times in a set and the kids would go crazy every time! Now when they try to keep you on stage we're just like, "Get the fuck out of here."

HW(B): I'm hearing a lot of talk about Vinny Stigma not actually playing guitar live.

C: Vinny Stigma was in Vietnam, yes he was. I was there I saw him.

L: I say he wasn't. When we played with AGNOSTIC FRONT in 1991 I went to the soundboard and asked which one was Stigma and the fader was all the way down, so I pushed it up. Now a days you have to ask Vinny.

C: I summed it up perfectly. Skirt around the issue.

HW(D): All right, any last comments?

C: Support you local scene!

HW(D): Any comments for your detractors?

L: Fuck 'em.

Afterthoughts: A few people reading this interview by now are probably asking themselves, "Wait a sec, wasn't Koenig involved with that whole anti-IN EFFECT/SOIA thing back in '90?" Yeah, that's me. A few years ago I wrote a letter about how disgusted I was with all the bands signing up with big indies (read: small majors) and used SOIA as an example. Sure, I was angry at the time and the whole independent ABC No Rio that I was a part of helped fuel the fire. Looking back, I definitely should not have made an example of SOIA. These guys really busted their asses during their existence and never really got a lot of help in the process. They were friends of mine who I "stabbed in the back" and stuck the knife in real deep. Yes, I have regrets about that whole incident. Especially after NOT being able to express my views on the WNYU radio show, which turned out to be a disaster for the proponents of D.I.Y. Sam and Adam (Born Against) really did make asses of themselves, but they didn't want me on because "SOIA wanted to kill me". It was just their (BA's) egos were to big.

A couple of years ago, I ran into Lou outside of Venus Records on Saint Mark's Place/N.Y.C. we talked and said it was water under the bridge. Earlier this year, Brett was really hounding me about wanting to do a SOIA interview for Hardware. It was really weird a week later SOIA's management company contacted us and now the rest is history... Lou and Pete, I'm truly sorry -DK

SHOW REVIEWS

Brett's Reviews

3-17-95 KILLING TIME, DEADGUY, CORNERSTONE The Tune Inn New Haven, Ct.

After a long drive we finally arrived at this place just in time for CORNERSTONE. These guys play fast, late '80's inspired hard core much in the vein of some of my faves like WIDE AWAKE, YOT, etc. They played a lot of the songs off their demo, which is now out of print, and a few new ones which will be on their upcoming full length release on Lost and Found records. Included in the mix was a cover of "Spirit of Youth" by STRAIGHT AHEAD and "Dance Floor Justice" by PROJECT X. Basically I think these guys rule live so I hope their album is equally as good. DEADGUY played to an overly enthusiastic crowd which totally enjoyed their set. The kids were going nuts (?). They sounded pretty good, but personally I'm beginning to grow tired of their sound and set. Well it's been about four years since I last saw KILLING TIME and things haven't changed that much. The songs still rule but they were REALLY sloppy and there was twice as many people on the stage as there was in the crowd. They played a bunch of new songs which are supposed to be coming out soon, but I don't know on what label just yet (Blackout?). -Brett

3-18-95 KURBJAW The Down Under New Brunswick, N.J.

You've got to support the local scene, but it looks like a lot of others don't share my belief, although I guess the low turnout was justified and expected because the show was poorly advertised. KURBJAW has a new line up with the elimination of their second guitarist and a new bass player (who also is in ENDEAVOR). Hey, what can I say? They played "Backfire" in the middle of

the set to go along with all their usual songs that you can check out on their new 7". Just to top things off they played "Just How Much?" and "True Till Death" with special guest Tim McMOUTHPIECE on vocals and "Always Try" with no one on vocals. -Brett

3-24-95 BAD TRIP, MOUTHPIECE, BLOODLET, FARCUS AFFAIR, PHALLACY PWAC Long Island, N.Y.

Now I know why I have never been to a show in Long Island. It took nearly two and a half hours to get there due to all the traffic and construction. Anyway this show was at an AIDS clinic and was presumably a benefit. We walked in around the middle of PHALLACY's set. They seem to have a good following in the area, although the place wasn't that crowded, but it was in huge warehouse area. The sound was pretty shitty but at least there was a stage. While the FARCUS AFFAIR get points for having a name taken from "A Christmas Story" I don't really dig their music too much. Sort of poppy like SLEEPER. BLOODLET are metal, it's as simple as that. Not fast metal either, slow grinding metal. A lot of people were into them so I guess there is something appealing. MOUTHPIECE played a pretty decent set, including all their usual material and a little line-up switch during the end of "Can We Win". The crowd was into it and everything went pretty good. As for BAD TRIP I haven't seen them since... a long time ago at CB's. I figured they would have a huge following in the area but hardly anyone was watching them, although it was late. So I checked out a few songs before beginning the long trek back to Jersey, and let me just say that their new stuff sounds nothing like the cut from the New Breed comp. -Brett

3-27-95 EARTH CRISIS, SNAPCASE, 108, SHIFT, BLOODLET, SOULSTICE The Wetlands, NYC

This place keeps booking these blockbuster, sold-out shows just to aggravate people, I think. Waiting in line wasn't too bad because I showed up early, because I didn't have a ticket. SOULSTICE and BLOODLET are metal, plain and simple. They were much more interesting to watch than SOULSTICE, although the in between song comments from the singer of SOULSTICE were awfully entertaining. He said some guy they all used to be friends with fooled around with one of their girlfriends, so he's not vegan (?????), someone please explain to me just what the hell is going on in Syracuse. I didn't watch SHIFT because I've seen them enough. 108 played a really good set, and the crowd reaction confirmed that. Things were topped off with a cover of the "We Gotta Know" intro straight into "World Peace" so needless to say I was all over the place. Mosh it up, New York Style! -Brett

4-8-95 THE BUSINESS, SLAPSHOT, VISION The Pipeline, Newark, N.J.

Walked in just as VISION was finishing up their last song "Falling Apart" and no one was really watching them, probably because they were all there to see oi favorites THE BUSINESS, but I was there to see SLAPSHOT. There was a sighting of Mark McKay and when he started setting up his trademark three piece drum set it was apparent that he was back in the band. They opened up with "No Friend Of Mine" and "I've Had Enough", that made the eight people who were there to see them quite happy. They played a lot of old stuff like "Back On the Map", "Step On It", and "Where There's Smoke", also included was a cover of MINOR THREAT's "Out Of Step", which went out to "all the idiots who have to ask if we're still

straight edge". I guess that answers my question. They also played "Shaved For Battle", which was a STARS AND STRIPES song. -Brett

4-14-95 YOUTH BRIGADE,
WESTON, SCREW 32 Central
Unitarian Church, Paramus, N.J.

This show, which I was really looking forward to, was plagued by assholes and bad sound. SCREW 32 play your basic generic punk, aside from their one song on that Berkeley comp I really don't like their sound, but the crowd seemed to enjoy them even though you basically couldn't tell what was going on because the sound was so fucked up. Everybody loves WESTON, I don't. YOUTH BRIGADE fell way short of their last area appearance about a year ago at Middlesex. They did add a second guitarist since then, but I could still hardly hear anything except for noise. And of course there were the usual assholes there who always piss me off. Not a very fun night, and we only sold two shirts. -Brett

4-19-95 STRIFE, DAMNATION,
STRENGTH 691 The Down Under,
New Brunswick, N.J.

This place was just as crowded as it was for the New Year's Eve show, which made it nearly impossible for anyone to really enjoy themselves. I was all psyched to see CORNERSTONE, but they had to cancel because their guitarist had a previous engagement which he had to attend to. The rest of the guys made it down anyway, and with the help of my pals Dan and Mark from ENDEAVOR/KURBJAW they busted out four old school covers for us all to go crazy over. "We Gotta Know", "World Peace", "Straight Ahead", and "Dance Floor Justice". After that I just hung out in the back and tried to sell zines so I really didn't watch too much of the rest of the bands, but I heard STRIFE got a huge reaction. -Brett

4-21-95 AVAIL, CHISEL, THE VAN
PELT Central Unitarian Church,
Paramus, N.J.

Once again I only watched one band, that being AVAIL. The sound was about a billion times better than the show last week and AVAIL put on a tight energetic set, much better than the last time I saw them at the Wetlands, which totally sucked. The place was packed and all the dorks seemed to be having a good time, so I guess

everything went all right, I had a much better time just hanging out and talking with my friends. -Brett

4-22-95 MURPHY'S LAW Rutgers
College Springfest

Somehow MURPHY'S LAW got hooked-up to play the Rutgers Springfest, which is quite weird since usually only college rock/fraternity bands play these things. It was a typical college festival, frisbee, barbecues, dorks, etc. Originally the show was supposed to be outdoors, but it started raining around 12:30PM and once the people in charge of the thing got all the equipment moved inside the sun came out and it was a beautiful day. That kind of sucked because I was in the mood for an outdoor show since I haven't been to a good one in years. I heard Jimmy had a broken leg so I was curious to see how he would handle it, and once he dove with the broken leg I guess I got my answer. That guy does more with one leg than most singers do with two! There was probably about thirty people there exclusively to see MURPHY'S LAW and everyone was having a good time, especially these two drunk/stoned jock type girls who exclaimed that they like MURPHY'S LAW better than the OFFSPRING. It's true, believe me. These two were by far the most entertaining part of the show. It was great watching them get thrown around, and believe me they must have been pretty sore when they sobered up because they took a pretty good beating by being in the wrong place during the mosh part in "Care Bear". Anyway they played a lot of classics including "Cavity Creeps" so I was damned happy. -Brett

4-22-95 MURPHY'S LAW, LEEWAY,
CFA Benefit for Bloodclot Coney Island
High NYC

Right after MURPHY'S LAW were done playing the Springfest we left for NYC to catch the benefit for John Joseph. John was finally arrested for being AWOL from the Navy for something like 15 years and he needs help paying the legal fees so the only logical thing to do is have a benefit. I have never been to this place, which is located on St. Mark's Place, right by Venus records so I really didn't know what to expect. As it turns out the place

is owned or managed by this guy who used to be the NYHC band HEART ATTACK and Jimmy Gestapo/Spliff is booking the hard core shows. The place is laid out a lot like CB's except a little smaller and it was pretty much packed. We walked in just as CROWN OF THORNZ were finishing up their last song and they then proceeded to play "Hardway" by OUTBURST which got the crowd going pretty well. As I was walking around I really got the feeling that I was at an old CB's matinee, it looked like a real NYC show. I talked to a couple of people that had been there for the whole show and they said there were no fights so far, quite surprising. CAUSE FOR ALARM took the stage and proceeded to kick ass. Everyone was going off and having a good time and there was a lot of crowd participation, as opposed to the last time I saw these guys at the Wetlands. Someone got up on the stage after the set and read a letter to a hushed crowd from John himself explaining his situation, and thanking everyone for coming down to the show. It was also revealed that Harley and Kevin (ex-CRO-MAGS) were the ones who turned the authorities onto his whereabouts. Man that's fucked up! John sent us all a little advice at the end of the letter, "Never trust a couple of rats".

LEEWAY took the stage before a pumped up crowd and played a couple of new songs before blasting into "Rise and Fall" which totally made the place go insane. Now it really looked like an old CB's show! There were people hanging from the pipes and at one point there were three people on others shoulders in the pit! I live for this kind of stuff. They went straight into "Mark of the Squealer" (for Harley no doubt) but unfortunately AJ's guitar head blew up halfway through the song. After some repairs they played "Right Brigade" to a really enthusiastic response. By now it was getting close to eleven, which is when the show was supposed to end, so MURPHY'S LAW only played for about twenty minutes, but I did get to hear "Panty Raid" and "Ska Song" for the second time today. MURPHY'S LAW thoroughly kicked ass and Jimmy was diving, running around, and hanging from the pipes, all with a busted leg! It seemed that this show went off really well. There were

no fights and no attitudes. I hope the rest of the shows at this place go half as well as this one did. -Brett

5-13-95 MOUTHPIECE, SHADES APART, GARDEN VARIETY, KURBJAW The Down Under, New Brunswick, N.J.

This was a benefit for Sound On Sound records in Highland Park, so I guess it was for a good cause (look for a benefit to help pay my car insurance around the end of the year). KURBJAW played their usual set, which included both a JUDGE and SIDE BY SIDE cover, to the faithful. I missed GARDEN VARIETY and SHADED APART totally while I was bullshitting with people. By the time MOUTHPIECE went on it was getting late and very hot so a lot of people had left, but the die hards were still there to watch the boys from Trenton open up with "Open Up", how clever. They played all the crowd favorites and got good reaction, so I guess all in all the show was a success, although I hate this place. What about re-entry you assholes, and the bouncers are not necessary, they don't do anything anyway. -Brett

5-20-95 108, DEADGUY, DOC HOPPER Coney Island High, NYC

I walked in just as DOC HOPPER was going on and quickly realized that there was hardly anyone there, probably due to the fact that there was almost no advertising for this show. Anyway, DOC HOPPER played for a long time, and there were some people interested, but it seemed that everyone was there just to hang out. DEADGUY were up next and they played just about all their songs before a few interested parties. 108 basically went through the motions, putting an end to a very forgettable show. This club must allow re-entry and get rid of the guy at the door who had to keep yelling at everyone like he was a cop. On the up side I did spot a lot of famous NYHC people in the city today: Ray 2 Day, Porcell, Sammy, Mark Ryan, Vinnie Stigma, Keith CFA, English Nick, and Jesse YUPPICIDE, so that was pretty cool. -Brett

5-21-95 SICK OF IT ALL, CIV, H₂O The Limelight, NYC

This was by far one of the worst shows I have ever been to, in one of the worst clubs I have ever been in. Thank God I got in for free or else I would still be kicking myself. There must have been about 500 more people in this place then there should have been, making it virtually impossible for about 75% of the crowd to even see the stage thanks to the asinine layout of this shit hole. I could only hear H₂O, and they sounded pretty good, but I was quickly becoming aggravated with the crowd full of dorks who obviously frequent this joint. I must admit I was curious to see CIV so I figured I'd stick it out for a little while longer. About ten minutes before they went on I saw Civ and Sammy upstairs, both dressed quite normally. But then when they went on they were mysteriously dressed in polyester shirts

and stupid shoes, etc. I'm sorry, but getting into costumes to play... Unless you're KISS, that's a no-no in my book. Strike one. As far as their set goes, it's just like their record, half good and half bad. The crowd was loving it though. To their credit, they did play a cover of KRAUT's "All Twisted" which is a great song, and not surprisingly, not a lot of people knew it. Wally came out for a rousing version of "Sittin' Round At Home" just as I was heading out the door. Sorry SOIA, I wanted to watch you guys, but I couldn't take this shit anymore. After all I have to work in the morning. -Brett

5-28-95 108, MOUTHPIECE, CORNERSTONE The Princeton Arts Council, Princeton, N.J.

This was one crowded show, that's for sure. The capacity of the hall was maxed out before CORNERSTONE even went on! And speaking of the boys from Connecticut, they totally ripped the place up today. They took the stage about ten minutes after they got there and seemed really psyched to be finally playing in Jersey. I, for one, was looking forward to this show for a long time and CORNERSTONE didn't disappoint. They threw in a STRAIGHT AHEAD cover ("Spirit Of Youth") along with a lot of songs off their demo and soon to be released CD. As a bonus their split 7" came out today, so the show was already a success for me. MOUTHPIECE took

the stage next before a spirited crowd and proceeded to kick ass through their DYS cover, right into "What Remains". The reaction was incredible, bodies all over the place for a good forty five minutes before their old bass player got up there for a cover of "Straight Edge Revenge". Just to top things off 108 played one of their best sets in a long time, much better than the week before in NYC. It was Chris' last show with the band and he went out in style. The stage was not as swamped with people as it was during MOUTHPIECE, but the crowd reaction was great just the

same, except for a little shoving match in the crows half way through. As is their custom these days, they played "World Peace" and I went crazy. Three good bands in one day, a rarity. -Brett

6-2-95 CORNERSTONE Totowa American Legion Hall

These shows are always hit or miss, and unfortunately this one was a miss. The turn out was dismal, even though DEADGUY and DOC HOPPER were also playing. Although there must have been quite a turn out from the local high school. CORNERSTONE were nowhere near as good as the Princeton show, but then again the crowd sucked as did the sound. I must be real dedicated to go to these shows. -Brett

6-10-95 DEVOID OF FAITH, 97a, A NATION IN TRANSIT, UNANSWERED John A. Dean Hall, Butler, N.J.

This show was way out in the mountains of northern New Jersey, which probably explains the light turnout (about 30 paid, I guess). First up was UNANSWERED from down by where I used to live in Ocean County. They were pretty good, sounding a lot like RORSCHACH. They were pretty tight, and it didn't seem to bother them that there was hardly anyone watching them. On the other hand, A NATION IN TRANSIT have to pay a lot more attention to playing good music than setting up their multi-media extravaganza which none gave two shits about. The show was already running late and it took about a half an hour to set that shit up. 97a was the surprise of the night; opening up with a SEPTIC DEATH intro dedicated to Pushead!

DAVE'S REVIEWS

Chris had a lot of good things to say and even gave out a free skateboard. Speed is the word with these guys, all they have to do is get a little tighter and play in front of a bigger audience. They remind me of a band from the midwest, circa 1985. Check out their 22 song demo. **DEVOID OF FAITH** came all the way from Albany, N.Y. and I wish there was more people there to check them out because they played a really good, and extremely tight, set. Maybe next time. -Brett

6-24-95 **SNAPCASE**, **MOUTHPIECE**, **IGNITE**, **BLOODLET**, **DOUGHNUTS**, **TEXAS IS THE REASON**, Chatham United Methodist Church, Chatham, N.J.

I walked in just as **TEXAS IS THE REASON** was setting up, and I wasn't too impressed with their musical style, which is to be expected. They played college rock/indie type stuff that I'm really not into. The **DOUGHNUTS**? Give me a break, they sucked. Sounded like a even worse **EARTH CRISIS** (if that's possible). I don't care if they're from Sweden, or are all girls, they sucked. **BLOODLET** = too much metal. OK, now to the good stuff. Seriously, **IGNITE** were one of the best bands I have seen in the past three years. These guys have not forgotten how to play hard core, and thank God for that. These were four bald guys from California (one of whom was in **UNITY** and one who was in **NO FOR AN ANSWER** and **JUSTICE LEAGUE**) who just plain kicked my ass (and everyone else's, it seemed). See this band at all cost. As if their own songs aren't good enough they play "Screaming For Change" and "Man Against Man". Too bad **MOUTHPIECE** had to follow them up, but they did an adequate job, under the circumstances. These kids have got to learn not to stand on the front of the stage for the entire set. At least have the decency to stand on the side, or better yet get in the crowd where you belong. **SNAPCASE**? No. -Brett

On January 15th was the first Middlesex show in a long time (and possibly longer since they are having trouble getting the space) and we were looking forward to it. **ONE NATURE**, **DEVOID OF FAITH**, **MOUTHPIECE**, **FARSIDE** and **MURPHY'S LAW** played. Since I had a table, I only saw a couple of the bands. **DEVOID OF FAITH** are from Albany and play loud thrashy tunes with some sort of crust vocals. All in all, they are pretty decent. Refreshing to say the least. Watched a couple minutes of **MOUTHPIECE**. The crowd loved them, lots of dancing and diving. I'm not their biggest fan but I really like the fact that they play fast. Not that cheesy heavy mosh shit. **FARSIDE** were supposed to play next but were late. So in turn, **MURPHY'S LAW** took the stage. I haven't seen them in years and honestly I think they are still good. The crowd went ballistic, probably a bigger reaction than the **CRO-MAGS** received here when they played last year. Jimmy Gestapo had some good things to say also. **FARSIDE** got up there and blew fucking moose cock. They have to be one of the most **BORING** bands I've ever heard.

The show was cool for other reasons. I picked up a cool old record by D. I. from Mike, was given **VERBAL ABUSE**'s "We're An American Band" Lp by Jim from **DEVOID OF FAITH** for the **DEATH WISH 7"** (Thanks man!), lots of people around and great conversation. The only violence was from some crazed riot grrrrl who popped some other girl good. But only the parties involved know what that was all about. I hope Middlesex will be able to host a few more shows before the school year's end.

Jan 27th brought about the first Cook College show in a long time. Apparently they are having problems securing the space for shows. **HOLESHOT** were supposed to play but canceled. They definitely are just not playing out enough. **HUMAN REMAINS** played second (I missed the

first band and don't even know who they were.) and for a thrash metal band, they weren't too bad. They have been around

for ages and have a large following. The crowd was going nuts. It was fun watching upstairs and seeing the carnage take place. **DEADGUY** was up next. I haven't seen them play in a long time. (On purpose because I think they play out too much.) Anyway, they still have it but their live show is just a tad contrived. Most of the new songs are pretty good. Towards the end of their set, I started to walk out the door and some lady (who worked at the college) told me if I leave, I can't come back in. I was like, "What?!" I know the shows are free and the place is the college student center, so people should be allowed to come and go as they please. Needless to say, I wasn't happy with this arrangement.

Later I talked to one of the organizers and she said that the fire marshal was there and told the place that they exceeded the capacity of the room. As an experiment, they are going to use a clicker at the door and keep track of the amount of people who come in. I think that will keep more people away knowing that if they go to the show, they might not get in. Anyway, I wasn't in a great mood after that.

February 10th was a big deal because it would be the first time that I saw **SICK OF IT ALL** perform in seven years and last spoke to them in six. Their management company hooked Brett and I up with tickets and off we went. The bad thing about this show was that it was at the Roseland in NYC which is a very big rock club. We missed the first band so we were kinda happy. First thing that we noticed was that we just didn't fit in with this crowd. The "alternative" set was out in force, mostly to see **HELMET**, I guess. I stood along the side stage (which used to be the main one in the '40s when this was a big band place) and waited for **SICK OF IT ALL** to go on. The place was packed. They came out and with the

first few notes I was on the floor because some asshole dived from that side stage from the rear. How my glasses didn't get broken is beyond me. Needless to say, I was pretty pissed off. Brett helped me up and told me to go to the back because I was ready to take out the nearest person. **SICK OF IT ALL** still seem to have it. I wasn't familiar

with the new material, but it was pretty good. They cover "Straight Ahead" by **STRAIGHT AHEAD** now and it's a winner. After all the years that went by, it's good to see that they are still pretty much the same band. Didn't catch **HELMET** because I was still feeling like shit and we wanted to eat. Good set by **SOIA**, shitty club and shithead assholes that don't know any better when they stagedive.

Don't even ask why I haven't been to a show in over two months (I kinda explained everything in the last issue.) but I finally got to go to one on April 15th. **IDK, SCREW 32, WESTON** and **YOUTH BRIGADE**. Brett and I were pretty happy about it especially because #6 was finally out and we wanted people to get there hands on it. The show turned out being a mess because it was too **FUCKING LOUD!!!** It sounded like shit. Damn same, I really wanted to enjoy this show. Thanks Hiltz! Well, **IDK** weren't too interesting. Couldn't really make out what they were trying to do. **SCREW 32** are from the East Bay area and have a decent track on that "This Berkeley, Not West Bay" comp. 7". They were O.K. would have benefited from a better sound. A lot of the people there seemed into them. **WESTON** were next. Now I kinda like them after hearing their Lp, again the sound was shit but they were fun. Talked to Dave Weston before hand and he is a real live wire. **YOUTH BRIGADE** were a zillion times better last May at Middlesex. Their sound was so bad, I don't think they even cared to play. It was a wall of noise. They didn't even play "Men In Blue"!!! Whatever. Good to see everybody again and other than that I had a good time.

After a couple of near-misses, I actually got to go to another show within a month from my last. A benefit for the new store, Sound On Sound was happening and kinda had to go. I wanted to check out **KURBJAW** and see **MOUTHPIECE** (because I'm actually starting to dig them, I always get into bands way too late!). Now I can't remember who else was going to play, I think **GARDEN VARIETY** was on the bill also. Anyway, **KURBJAW** are pretty cool. They play late '80s NY hardcore very well while maintaining

their own sound. So why is it that they got their best reaction when they played cover songs? C'mon people, you should be digging the band a little more. I then found out that **MOUTHPIECE** weren't going to go on until very late, possibly last. So instead of wanting to wait around in a place that has no re-entry, I left. Sorry, **MOUTHPIECE**. The place where the show was held, Down Under in New Brunswick, is a good space for a show. The drawbacks are no re-entry and it seems like everybody there was smoking. I'm really surprised that this place allows it because it's in the basement of a hotel, total fire hazard. I can't also see this place being hell when over-crowded. Other than that, it's cool and wouldn't mind going again.

Man, this has not been my year for shows. On June 24th (!), I got to go to Chatham, N.J. to see a show which I was looking forward to (a rarity these days). **SNAPCASE, DOUGHNUTS, MOUTH-PIECE, IGNITE** and **BLOODLET** played this one and it was packed. One of the hottest shows I've been to in a long while. The windows of the hall were steamed up from condensation. Anyway, I wanted to get to this one early because I know getting a table sometimes is a problem. We got there while the first band was on (who I really don't know who they were) and luckily was granted permission by Lord Chris Weinblad to lease a small corner of the table he had. I sold some of my crappy records and made a few bucks.

DOUGHNUTS were up next. To tell the truth, I was looking forward to seeing them, and not because of their nick-name "**DONOVELITES**" either. It's not often that any band from overseas gets to these shores so I don't take it for granted. Sadly, they sucked hard. Sort of metallish, very bad vocals. The crowd seemed to love them though. Oh well, at least I can say I saw them. Chris has the quote of the issue, "They are from Sweden? I'm Swedish! They are an insult to my Swedish ancestry!!" **BLOODLET** played. And played. And played. And played. They fucking suck! Why the fuck does anybody like this band? Metal. **IGNITE** were the band practically everybody I know came to see. All you bands out there, **TAKE A FUCKING LESSON** from these guys!

Sure they are an ex-members of band, but they didn't forget their roots **OR** how to play their instruments. When was the last time you saw an entire band come out with shaved heads and bare chests? It's been a loonnngg time for me. Combining every influential sound to ever come out of Southern California, **IGNITE** kicked fucking ass! Very energetic and the singer said a lot of cool things on stage, esp. when he scolded all the losers outside littering. They covered "Screaming For Change" and "Man Against Man" and the place went nuts. Surprisingly, it seemed everyone there knew all the words to all their songs, which was very refreshing. Brett was quoted as saying: "Best band to play in New Jersey, besides the **CRO-MAGS**, in the last three years!" Pretty damn correct, because I wonder myself when I last felt that excited. I was siked to see **MOUTHPIECE** because I'm really starting to dig them. They were cool tonight, but two things kinda ruined it for me: 1) Too many people on stage (I do like to see the band!) and 2) they played after **IGNITE** which was kinda hard to follow. In any case, they were good. Do you think we were going to stay and see **SNAPCASE**?

I really like seeing bands here at Chatham. The hall is big, the sound is great (kudos to the sound guy) and a pleasant atmosphere is generally the case. There were no fights that I know of but I was told that Hiltz got into a "shoving" match with someone. Now that something I would pay to see. Special thanks goes out to Chris Weinblad for helping me sell shit. Let's do it again sometime.

LEEWAY

I first met A.J. Novello in 1986 when he answered my flyer I had up in **SOME RECORDS**. I was doing a compilation tape and he wanted his band on it. That band was **LEEWAY**. He sent me their demo "Enforcer" and needless to say their brand of hardcore was highly enthralling. **LEEWAY** were one of the best bands to see live, Eddie Sutton was one of the best frontmen ever. You'd always were waiting for something bad to happen to him as he pulled off some of the most insane stage antics known to modern man. **LEEWAY** would eventually go off in their own direction (good or bad is up to the individual's opinion) and while I might not think they are the same band musically, A.J. and Eddie are great guys. Never at any one time did they blow me off, always saying, "What's up!?". I ran into A.J. at the **CRO-MAGS** show at **Middlesex** last November and we set this interview up. It wouldn't take place until the following May, due to both of our crazy schedules. If anything sounds weird here, don't blame it on A.J., I have the worst transcribing skills on Earth. I found out some cool stuff which he told me after the interview was over, like **LEEWAY** were called **THE UNRULED** for their first few shows! Thanks, A.J., sorry this came out so late (but we couldn't find anyone with pictures of your band!!) Read on...

HW: Not many of our readers know about you, even though **LEEWAY** has been around for like 10 years now, right?

AJ: 11 years in June.

HW: Can you give the basic history of the band?

AJ: The long story or the short story?

HW: The short story, I guess.

AJ: Well, **LEEWAY** played their first show in 1984, so the band got together earlier that year, probably even late '83. Eddie and I are the only original members left. In 1987, we got signed to profile records. Did the first record, "Born to Expire", which didn't come out until 13 months later. There was a long delay, that album didn't come out until January 1989. we toured with the **Bad Brains**, from there we kept doing shows. Did more records and more tours, predominantly in Europe. Had six tours in Europe so far in the last 2 1/2 years. Basically, just a lot of playing out and around.

HW: So you have like 3 albums out?

AJ: The last one "Adult Crash" came out in October of '94. It's doing O.K. There's a mixed reaction to it. I mean there is a lot of different styles out there and some were upset, disappointed that we weren't doing the same old, same old. Which is unfortunate, because that is our band.

HW: Why in 10 or 11 years time have you only put out 3 records?

AJ: That's a good question. I could blame it all on one thing, but it would be unfair...so it's a combination of a lot of different things. One of the reasons was band members changes. I think we went through 7 members in like two years and causes delays in recording. Profile records has held up our releases for a total of 23 months. that's a long time for two Lps. Right there, you are talking about three or four years. We took a couple of hiatuses in the early '90s. Lost a member in '91 and we stopped for like six months. So there was a lot of time off for the band. Bad record and management deals didn't help either.

HW: Like Chris Williamson?

AJ: Chris Williamson pretty much represented the band from '86 to '90. There was a lot of things I disagree with him on 'til this day...I know he helped us out in some ways. The history with Chris Williamson has been tainted. I don't want to talk about someone when they are down, but he didn't help the band out when we needed him the most. Kinda put us off



Photo By: Karl Gunhouse

to the side. he definitely wasn't the most helpful.

HW: I always recognized you as the one who self-promoted the band the most.

AJ: Well, I was always the one doing the management-type responsibilities; like booking shows, doing the mail, doing interviews and setting up rehearsal. pretty much just overseeing things, in that regard I was. I think out of all the N.Y. bands, I always thought we were the least likely to blow our own horn. We spent the most time in the rehearsal studio, practicing and playing, instead of hanging out on Ave A and writing graffiti. We were just carrying on and doing our own thing. I know a lot of the bands just babble about them selves, talk more than they played. Now they are all gone.

HW: Where did you get the idea for the cover of "Adult Crash"?

AJ: That was a picture we had from our first tour in Europe. Probably one of the first shows in Europe ever. We all pretty much had culture shock, all homesick and it was cold. we were bugging out a little bit. Once, we brought Eddie out (on stage) tied to a chair, duct taped his mouth and put sunglasses on him. All these kids thought it was going to be hardcore, us coming out screaming and here we bring Eddie out duct taped to a chair.

HW: I was just wondering if it was a homage to Darby Crash of the Germs.

AJ: No, not really. It really came from the old MINOR THREAT song where Ian says "We all headed for the Adult Crash". I always remembered that line. I thought it would be appropriate now. There wasn't any big dramatic sublime reason we used it. I just thought the picture...the image of the picture looked pretty cool.

HW: When LEEWAY first started out, you guys were sort of a hardcore/metal band. Do you consider yourselves that? Or a metal band? Or maybe your own band?

AJ: (laughter) I always thought metal was like long hair, lots of metal and spikes and the total resale value o it all. That was what I thought it was. I was for incorporating metallic sounds, I was for bringing that in. By the time we started playing, hardcore was already in it's 5th reincarnation. I thought to at least add something new. I opened a can of worms, it turned into one of the worst things that could happen, like knuckleheads from the suburbs would show up, metalheads...This was back in '84-'85, I thought LEEWAY was doing something a little bit different.

HW: LEEWAY was kinda one of those crossover bands, in that scene that got started.

AJ: Well, like one show we played with SOCIAL UNREST and YOUTH OF TODAY, then there

was another show with C.O.C., D.R.I. and RAW POWER. Back then, that was crossover. All the straight-out metalheads copping hardcore. I never thought of us as a metal band at all. All of our sensibilities were with the punk/hardcore scene.

HW: That's where you originally got your support from.

AJ: It's where I met Eddie, where we went to shows...CB's, Irving Plaza, Great Gildersleeves and what not. That's what we were into, punk/hardcore.

HW: So you were going to hardcore shows then and all hooked up.

AJ: Basically, yeah. But on the other side of the coin, I never, ever wanted to court hardcore. That would have never shown any ingenuity at all. Like any of the fore fathers, BAD BRAINS, CIRCLE JERKS, SSD and in New York, there was KRAUT. I didn't want to sound like those bands. I don't think we sounded like them. The bottom line is that we wanted to do something different.

HW: Did you ever feel that the recording on "Born To Expire" didn't live up to your live stuff at the time? A lot of people would say it sounded like a totally generic metal record and live you were much better.

AJ: I guess a lot of people said that early on but with 20/20 hindsight "Born To Expire"...Being 18 years old, going into a studio and knocking it out in three days, I think the record stands up pretty well. Back then, maybe it was a little over-produced in the sense that it didn't have the raw energy that we had live. That's when Mackie and Zowie were in the band. They came in and knocked out the album, only being in the band for two months. So I'm kinda content with that. Overall, I'd say that "Born To Expire" sounds decent now. I think song-wise a lot of it's dated.

HW: Yeah? You think so.

AJ: Well, that's my opinion. I would say that we have moved on from then. I'm really content the way the LP came out. After all the arguments have been said, I can say it sounds halfway decent now in the mid '90s. It was totally different than our live set then.

HW: I know, I mean I haven't seen you guys play in like...god, maybe 7 or 8 years (laughter) but I think the last LEEWAY show I saw was at the Ritz (N.Y.C.) where Eddie dived off the actual balcony onto the stage. Then people were trying to do that and the bouncers were throwing people out. it was like totally crazy.

AJ: That was like '88, '89. It'd always hard to transfer the live show onto a record. That's been a major thing in the last 40 years of the recording industry. Trying to transfer a live situation, getting that vibe and trying to get that on a two-inch tape. How are you going to do that? You

need a magician to do that. Not many bands can do that very well. The BAD BRAINS are a perfect case to that. None of their albums came close to what they did live.

HW: Has Eddie had any near-misses with death on stage like that?

AJ: There was a couple of times where crazy stuff has happened. I remember in Boston once, we came back out after our last song and the bouncers kept throwing Eddie off the stage thinking he was just some kid getting on the stage. Here I am with my guitar playing, throwing punches at the bouncer, saying let him go. He was physically throwing him out, like strangling him. Actually, I kinda thought it was a little funny. But those things happen only once in a while.

HW: Do you take a serious approach to your lyrics nowadays?

AJ: I think we always have. Eddie has good things going on lyrically. Always thinking of things totally unique and in his own style. I don't think he ever resorted to "You stabbed me in the back!", never writes lyrics about that. His lyrics are about personal observations in N.Y.C., his lifestyle, trying to get by. I think to this day we are still writing songs that are personally inclined. When I look at them, I tend to agree with half the things he says anyway. Better than yapping about these bland social issues that are done to death.

HW: When you play live now, do people come up to you asking for all the old songs?

AJ: Yeah, sometimes. It depends.

HW: Like over in Europe probably. How are the shows over there different than playing in the states?

AJ: The European audiences are a lot more attentive. I guess they are a lot less jaded than most of the American audiences that we have played to. Europeans, especially the Germans, are really up on the stuff. They are really curious, inquisitive about why things are such. About the kind of music and the stance behind the music. They are really interested in that. That kinda helps us out because we are doing it for people who care. Like in N.Y. or in America for that matter, "Leeway's not doing the hardcore metal sound anymore." I don't like dealing with that. The European kids are a lot more open-minded in that sense. The shows over there you play for like an hour and a half.

HW: Some of my friend's bands went over there and ended up playing like 2 hours.

AJ: Exactly. they want to hear it. You have to give encores. They really treat you like royalty over in Europe.

HW: You had a short stint in the last year of the CRO-MAGS existence. How did that all happen?

LEEWAY

AJ: well, we did a tour in '93 and that was with a really different line-up. John was the only original member at the time. I filled in on guitar, that was after Harley split w/John. they had a big falling out. came back from Europe, we were starting a new band called BOTH WORLDS. that was me and John...

HW: You were in that band?

AJ: Me and 12 other people in the last three years. (laughter) I think Todd/Murphy's law and Zowie used to be in that. The last incarnation was me, John, Mackie and Eddie Cohen. We were doing that and we decided to do more CRO-MAGS shows. Started doing shows in the States with two original members doing all "Age of Quarrel" material. It was a re-establishment of

the CRO-MAGS, but to play out a little bit and get the new band off the ground.

HW: Did you do any of the writing in BOTH WORLDS?

AJ: Yeah, there was this song that me and Eddie Cohen wrote and we were about to go into the studio, when all this shit went down between Harley and John. The CRO-MAGS broke up finally because of the situation. BOTH WORLDS had to break up because of that. A lot went down and it's very unfortunate.

HW: Brett said at the last show you played (the John Joseph benefit) that you played "Mark Of The Squealer".

AJ: Yeah, but we messed it up. I knocked over my guitar head, screwed it up. We thought it was kind of appropriate. Basically, the story is someone ratted out on John about his prior history 15 years ago. very few people knew about it, maybe a handful. One of the people who knew called the cops and now John might be doing time in a Federal prison for something he did fifteen years ago. We did a benefit w/Murphy's Law in Manhattan.

HW: What I noticed lately even when the CRO-MAGS were playing again, that all you guys from way back when are still friends with each other and stick together. All the bands that were around in the late '80s, it seems now they just moved on.

AJ: I think a lot of the bands just weren't really involved with it. Maybe they were just passing through or a coming of age thing. I know a lot of people you see sometimes downtown. They have nothing to do with it anymore...even in a underground sense, be it music or different alternative lifestyles. It's just like they gone techno now. Was hardcore an important thing in your life or was it just the look? A lot of that was true even about some of the people back then, though I agree with what you say, it's more with the late '80s bands. They kinda like squeezed hardcore like a sponge and took what they could. If that helped them grow up and they moved on, that's their own choice. I was always into the music. Before hardcore, it was punk rock. before that it was hard rock. Talking about the mid-70s now when I was like a pre-teen. I was into it for the music and I would assume most people are into it for the music also. Obviously, it's not the case, so...

IHW: What other kinds of things do you do? Have any hobbies? Anything besides music?

AJ: Basically, I just like to play music. I like doing things involved with it. I like to produce records, trying to engineer but it's very, very difficult. Go to the studio as much as possible, playing music and hanging out with people who have the same goals as I do, making good music. Instead of hanging out in the street, carrying on, babbling about what not and doing drugs. I never liked that. I think LEEWAY has always been the band in the studio. We are there like four times a week. I don't know if it's helping or not, but the bottom line is I'd like to be playing music as much as possible. Besides that, trying to manage the band and keeping the band above water. that takes a lot of my free time anyway. I would say 90% of my time is for the band. I do try to have to have a social life too. Like reading or see a flick every once in a while.

HW: This past week LEEWAY recorded a new song. What's it for?

AJ: It's for this compilation that's coming out in the summer. Bill Wilson from Blackout Records is putting out one with LEEWAY, SICK OF IT ALL, MURPHY'S LAW, RANCID, SHEER TERROR, KILLING TIME and some other bands.

HW: Oh wow!

AJ: I think it's going to be called "Punk Rock Jukebox". All the bands are covering oldie but goldie punk rock songs. We are going to do The ZERO BOYS, "Civilization Is Dying", which is on their first Lp, it came out in '82. I always thought it was one of the most under-appreciated lps of that whole mid-West scene.

HW: It might surprise a lot of people who have heard your band to find out your knowledge of hardcore.

AJ: People never got the whole idea of what it was. They always saw hardcore for the superficial reasons. The look and the sound of the music is one part of many different things. Back when it started there was no set formula of music. Bands like MURPHY'S LAW, Nihilistics, BAD BRAINS, BITTER UPROAR, MAJOR CONFLICT...all these different East Coast bands, plus the West coast bands sounded nothing alike. I guess there was similar vibes going through it all. I mean can you tell the NIHILISTICS sounded like the CIRCLE JERKS?

HW: Definitely not!

AJ: (goes on with a lot of band comparisons) I'd say many bands showed a lot of different styles of playing.

IHW: Nowadays it's really hard to find bands that are sort of different.

AJ: Well, hardcore is kinda pre-packaged now. You have to play three-chords really fast and you have to shout about this, etc... that wasn't hardcore back then. That was manufactured as a product in the late '80s, all the superficial things the people saw. The look, the haircuts, the boots

and the fast music. More individuality was crushed in the late '80s. There was very few bands doing anything different.

IHW: Are there any bands today that you really dig? That are sort of newish? Hardcore/metal...

AJ: Well, in the hardcore scene, the bands we play with, I'd say not really. I think QUICKSAND are doing something a little different even though they are taking a lot of cues from FUGAZI and HELMET. CROWN OF THORNS are doing something different. The music I play at my house has nothing to do with the scene at all. I like WOOL, STATUE, SWERVEDRIVER...not SCREWDRIVER.

IHW: Yeah, I know. There's a joke about that band. They played CB's and some skinheads showed up thinking SCREWDRIVER was playing. The band was like "We're SWERVEDRIVER, you idiots!"

AJ: I'll bet. They are so fortunate because they have nothing to do with that knucklehead band. The thing I just realized is that the singer of SWERVEDRIVER is black.

IHW: I'm really not too familiar with them at all.

AJ: They are like a guitar-oriented band, but they are doing something different. There's a couple other bands I've been listening to, though I'm not really into what these so-called hardcore bands are producing right now. I heard it all before. I'm always into checking out new bands, but ... you can't expect me to sit through a set of 16 year old kids playing what I heard 15 years ago. Maybe it's good for their crowd and audience. The whole hardcore scene is like redundant. Early on, the hardcore scene was basically kids who didn't fit in. You did what you wanted to do. It developed over the years into this like form of music...formula. that contradicts what the original thing was about. To me, hearing bands still doing it is kinda tedious.

HW: Well, the tape is kinda running out. We got a lot of good stuff. Anything else you want to add?

AJ: Basically, we'll be touring the states in the summer, then we record the new Lp which will hopefully be out around Halloween.

MARK OF THE SQUEALER

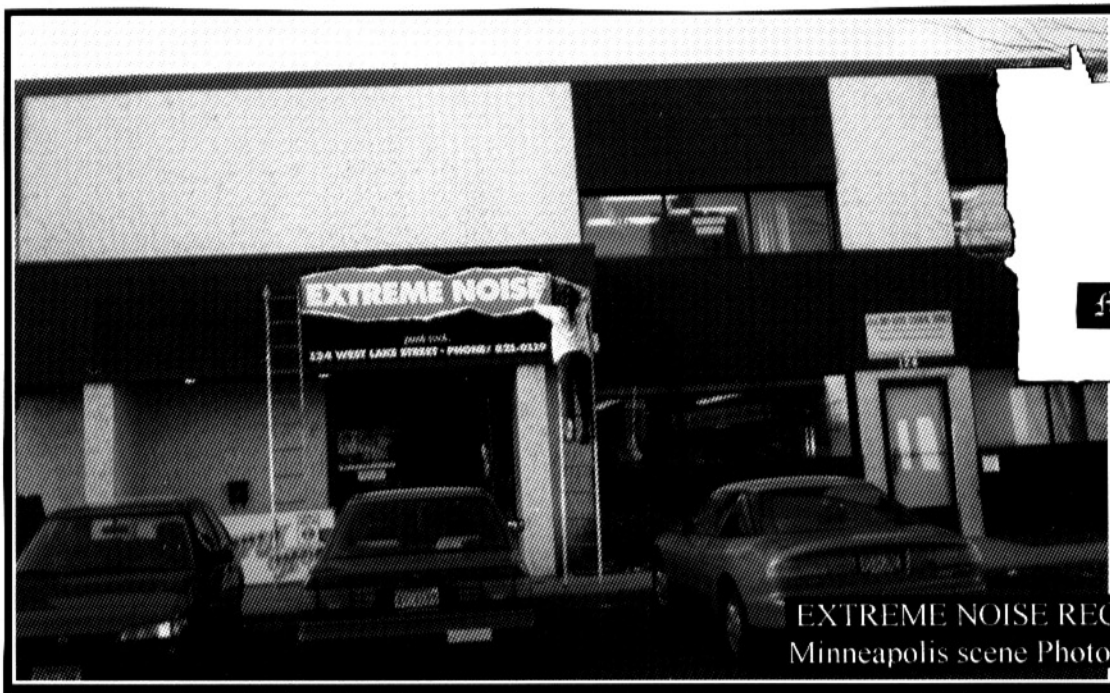
SAT DOWN CONFESSED IT WITH A FULL REPORT
DISHED IT OUT BUT HE COULDN'T TAKE IT
HAD TO DROP DIME, THOUGH A PARTNER IN CRIME
GOT AWAY WITHOUT SERVING HIS TIME

SNITCHES GET STITCHES
THE THREAD ON YOUR CHEEK MUST ITCH
SNITCHES GET STITCHES
YOU GOT YOURS YOU SONOFABITCH

THE MARK OF THE SQUEALER
TOO SOFT TO BE THE DENIER
AND NOTHING CAN HEAL YOU
MARK OF THE SQUEALER
THE MARK OF THE SQUEALER

I'M OUT ON A MISSION
TO CATCH A STOOL PIGEON

SCENE REPORTS



Minneapolis Minn

EXTREME NOISE RECORDS, base of the Minneapolis scene Photo: Jason Parker

"Minneapolis doesn't fuck around" - Billy Vulgar

This is the real deal, Twin Cities hardcore is back! The scene hasn't been this healthy in years. Roots of the explosion can be traced back to last summer's successful basement and warehouse shows. As more and more kids began turning up for these shows the need for a regular club space was realized and we now have the beginnings of the Cities first ever punk club, expected to be open by early summer, this yet unnamed club (which I've been callin' The Peach Pit After Dark) is a cooperative effort of fans, band members and several people from Minneapolis's only punk rock record store, Extreme Noise. The store just celebrated a year of business with several shows and a big ass sale. When in Minneapolis make sure you stop by Extreme Noise records 124 West Lake St. Minneapolis, MN 55408 (612-821-0119) [We **don't** do mail-order!]

The bands: I can't believe how many kickass bands we have now. **THE**

STRIKE, punk rock '77 style, a touch of mod too, the best dressed band in town. Imagine the **CLASH**, **JAM** etc... Now imagine a band being as good as them, that's **THE STRIKE**. They have

recorded several demos, but it took lots of phone tag and even more begging to get, **BUT** they will have several songs on the upcoming Twin Cities comp. (I'll blab more on this later, and they might have a 7" out soon also. **MISERY**, the legendary and somewhat elusive gods of thunder will finally have their new Lp/CD out on Profane/Skuld, by the time you read this. Minneapolis's oldest punk band, with a bunch of 7"s a split Lp and another Lp behind have survived a couple of line-up changes to produce the most cohesive and heavy **MISERY** to date. **ASS RASH**, featuring ex-members of **DESTROY**, **HELLSPAWN** and **CIRROHOUS**, just got back from a tour of Europe. they have a crust sound with a heavy Swedish influence. Now, if they would only record. I just mentioned **DESTROY**. Probably one of the Cities more nationally known combos, their

last breath of hell-fire, a full-length Lp, on Sound pollution, is out now, and is their best recording ever. **EX-DESTROY** singer Felix Von, already has a new band, **CODE 13**, who have recorded a demo and a 7". The 7", "Doom-ed Society" is out now, they have a sound reminiscent of his former band with a little old style the **DILLINGER FOUR**, will have a new 7" out very soon. They can best be described as the **BUZZCOCKS** meet **SHAM**. Melodic, but totally driving, even though they have no released material the audience seems to always be singing along. Everyone **OSWALD ARMAGEDDON**, not only because they rip, but they play mostly covers, which makes for almost legendary chaotic (and fun) shows from these guys. They did record a live set and made some tapes (mines called "you Suck", but that could have been a personal message to me or something) featuring the hits "Drunk Until I Die" and "Proud To Be A Canadian". Another cover band, actually they like to be referred to as a tribute band, is **HATE 69**, all **MISFITS**, all the time!

As you can tell **HARDWARE** is now doing scene reports from around the world. Send in your reports! Must include photos and contact addresses. You don't just have to write about the music scene, also write about things that are going on in your land.

Word has it that they won't be around long, since several members will be

moving and their singer might be getting his old unit back together, **DIRT POOR. DIRT POOR** earned their legendary status by playing their last song live in a U-Haul then taking off. They also have a 7" out. **THE CREEPERS** do a damn fine job of rockin' ala **THE LAZY COWGIRLS** or **THE HUMBERS**, crazyass live show, contains one member of **D4**, one member of **IMPETUS INTER** and two lunatics, best looking hair. The aforementioned **IMPETUS INTER** have not one, but two records appearing simultaneously; they take the twisted road mixing noise like **JEHU** and screaming like **RAW POWER**; features the only Punk Planet columnist anyone ever reads, Dave Hake.

THE TOTALLIES are the remains of popsters the Krishnaz and are carrying on in the Weaselesque vain, they have a demo out. **MANAFRAID** keep me confused with constant name changes but I think this one is gonna stick, melodic fast stuff, the **DOWN BY LAW** of the 90's. I think it's safe to say that **THE SUBVERSIVES** are Minneapolis's first ever Oi band. They've been playing out for a year and are only getting better, tasteful **4 SKINS** covers included. I hear they have recorded but are being very secretive about the whole thing... The break-up of pop-punks **BOMBSITE** (who leave behind a good demo), send their drummer to the new improved **KUNG FOOLS**, who blast along at a Ramones pace, they will also be soon sharing a split 10" with the vinyl prolific **QUINCY PUNX**. The Quicy's just put two new songs on a double 7" called "Pigs Suck", and will soon have a CD with the out of print (but maybe soon back in print) Lp and first two 7"s. **SCOOBY DON'T** seem to be back after some time off, once a Weasel-Lookout type thing they have really developed into one of the best punk bands in town, check out their song on

the "Just Add Water" CD compilation. The "haven't heard from in a while" dept.: **THE KRISHNAZ**, who did a couple of demos last year and **THE REJECTS** who also did a demo last year. The "sounds promising" dept.:



From top Quincy Punx, Dillinger Four and various people hanging out P: Jason Parker



Dillinger Four and Code 13 P: Jason Paker

SCENE REPORTS

Minneapolis Minn

SCENE REPORTS

Contact addresses: (I tried, I truly tried)

Scooby Don't P.O. Box 8570
MPLS, MN 55408

CODE 13 c/o Havoc Records
P.O. Box 8585 MPLS, MN
55408

MISERY, ASS RASH,
DESTROY c/o Profane
Existence P.O. Box 8722
MPLS, MN 55408

KUNG FOOLS 2020 Seabury
Ave. MPLS, MN 55406

THE SUBVERSIVES c/o Ollie
Stench P.O. Box 3383 MPLS,
MN 55403

ladies and gentlemen... **BOB MURDER** starring in **THE MURDERS**, have played only once as of press time, and last time I saw Bob he was passed out and being wrapped in masking tape...but I have a good feeling about this band. **THE SNIVERLZ** have probably never played either, maybe a party, maybe seeing their name in print will help. Ex-members of **RAIN** and **CRAWSPACE** (both who put out demos before breaking up) make up **DISSOLVE**. Haven't seen their one show so far but reportedly straight-edge style, heavy on the crunch. The comp. I almost forgot about: Tad Keyes is working on a compilation Lp/CD with unreleased songs by most of the bands mentioned. profits of said comp. will go towards funding the club. Keep an eye out for this record, it's gonna put Minneapolis back on the map. I think I hit it all... if not feel free to write me at: 2020 Seabury Ave. Minneapolis, MN 55406 I plan on writing regular scene reports for Hardware so feel free to send me stuff at the address above or drop something off at Extreme Noise. Thanks, Jason Parker.

Noticeably absent are 'zines. I'll try to cover them next time, so if you want it your 'zine mentioned send me a copy to my address. I'll also get record labels next time.

THE STRIKE c/o Chad
Anderson 1803 Fillmore St. NE
MPLS, MN 55418

OSWALD ARMAGEDDON
3209 Grand Ave. S. MPLS, MN
55408

INPETUS INTER P.O. Box
4061 St. Paul, MN 55104

BOMB SITE, MANAFRAID
1024 16th Ave. SE MPLS, MN
55414

DISSOLVE c/o Joel Johnson
5512 Irving St. No. MPLS, MN
55430

DILLINGER 4 1228 Minnehaha
Ave. St. Paul, MN 55104

TOTALLIES P.O. Box 24683
Edina, MN 55424

QUINCY PUNX P.O. Box
75483 St. Paul, MN 55175-0483

DIRT POOR 2215 Cole Ave.
SE MPLS, MN 55414

THE CREEPERS c/o
Cerebellum records P.O. Box 40308 St.
Paul, MN 55104



When I started writing this I got pretty confused. I wanted to write something about the alternative/indie scene here in Greece, but I wasn't sure what I thought about asking a few people that I know, who work in record stores or play in bands to talk about themselves or the scene in general. That didn't work out so good, so I decided to write the article myself.

The truth is that here in Athens, the alternative scene is very active. We have a couple of very good radio stations, a few clubs and some good record stores that cover the whole spectrum of the new independent releases. It's pretty easy to find the new releases from such labels as SUB POP, Amphetamine Reptile, Epitaph, etc. but the releases from smaller and more underground labels hardly come around these days. Although the indie scene is very vivid, hardcore and the more extreme stuff in general are limited to the very few people who have the will to pursue them. And when I say hardcore I don't include bands like **THE OFFSPRING**, because they may be very popular around here, but to me **DEPECHE MODE** were more underground in 1986 than **THE OFFSPRING** right now.

The band with the biggest domestic appeal is probably **LAST DRIVE**, who play a blend between garage/punk and rock. They have also achieved to maintain an international appeal due to their European tours and the circulation of their records in other European countries. One of their albums was produced by Paul B. Culter (of **45 GRAVE** fame).

Two punk bands who have also achieved international appeal are **GULAG** and **PANX ROMANA**, with their songs being included in several international punk compilations and their records reviewed in Flip-side

fanzine a couple of times. Both these bands and **LAST DRIVE** have a big history behind them and have put out several albums and singles. From the bands that have emerged during the last few years, the most important are **DEUS EX MACINA**, **HONEYDIVE** and the highly acclaimed **TERMINAL CURVE**.

DEUS EX MACINA began as a skate/punk band and after an album and a couple of pretty good singles they have maintained a loyal following mostly by skater and punk kids. **HONEYDIVE** have a heavier sound which has an appeal to indie rock fans, but also to the heavier audiences of metal, punk, etc... **TERMINAL CURVE** are best known for their great live performances. Their sound is alternative with a punk edge. Their 7" single "Penetrate" was one of the best domestic releases. Other new bands that have left good impressions are **WASTELAND** with their soft indie sound, **VICE VERSA** and **NEGATIVE STANCE** a punk band that put out a split album with **KISMET HC (UK)** in 1990 and a couple of years back managed to issue their first full length album.

The biggest record labels are Wipe Out records, Lazy Dog records, home of **GULAG**, Pegasus Records (3-5 Androutsou St., Athens 17572, GREECE) home of **TERMINAL CURVE** and **WASTE-LAND** and Hitch-Hike Records (Kosma Balanou 5, Athens, GREECE)

All the bands mentioned here have a small local following and they work very hard to achieve international status. -Bill Skoulas Poste Restante EOLOU 100, 10200, Athens, GREECE



David asked me if I could write a scene report for his Hardware 'zine. That's isn't a problem at all. But before I start with the scene report I want to say some things in general about "hardcore" in Germany. At the moment most of the people are only into hardcore to make a quick buck out of it. I don't want to pay ridiculous door prices for stupid hardcore bands like **SICK OF IT ALL**. If you go to a M.A.D. show (that's the booking agency who are booking most of the American bands) then you have to pay around \$13. Another example for stupidity is Lost And found records. Their records are totally overpriced, most of them have no lyric sheets and rumors say that they put out records without permission by the bands or the labels. Check out the letter section of HeartAttack No. 4 for more information concerning Lost And Found records. I hope that the hardcore scene is going to split more and more into two scenes. The following scene report will cover bands from the Ruhrpott area (the area where I live) and some other bands who are dedicated to the D.I.Y. aspect of hardcore. If you want some info about the M.A.D./Lost And Found scene then consult Over The Edge 'zine (published by M.A.D.) or some other stupid magazines.

Here's the scene report from the area where I live. The Ruhrpott is a huge industrial area which includes the following cities: Oberhausen, Essen, Duisburg, Rheinhausen, Dortmund, Herne, Bochum, Mulheim and Gelsenkirchen. I guess we have around five million people living in our area. Most of the people used to work in coal mines or in the steel industry. Unfortunately, most of the factories closed down and a lot of workers lost their jobs and are still jobless due to the increasing economic crisis. The hardcore scene is very small here and mostly concentrated in Mulheim, Oberhausen, Duisburg, Rheinhausen, Essen, Gelsenkirchen and Bochum. The shows

got bigger lately for example we had shows with 200 people showing up but mostly we have less. The most well-known band is **SPAWN**. It's a straight-edge band from Duisburg-Rheinhausen. They released a 7" on Emblem Records, a split with Feeding The Fire and are going to release a CD on Crucial

Response Records, which is my label. I guess SPAWN is going to release a split 7" with UNBROKEN soon. SURFACE is a straight-edge band from Essen who just released a demo. SUNDANCE is also a new band from the same city. They also released a demo a while ago. Unfortunately, I couldn't find the contract addresses of SURFACE and SUNDANCE. Sadly, MARROW broke up a while ago. This band contained members of SPAWN, SURFACE and the editor of Counter Clockwise Fanzine. I'm going to play guitar in a band called EDGEWOOD. Hopefully, we will have the first practice soon. We have a bunch of great fanzines here. I mentioned Counter Clockwise already which is very politically-oriented but always mixed with band interviews and record reviews. In My Blood is a new 'zine which comes from the ashes of Common Goal 'zine. I saw the layout for no. 1 which is incredible! Repel and Lifestyles both have first issues coming out soon. On Crucial Response Records coming out besides the SPAWN CD: a ManLiftingBanner CD which contains the 7" and 10", a FAR CRY MCD with both 7"s and a BROTHERHOOD CD which is the re-issue of the 12".

I guess this covers the Ruhrpott scene very much. At the end you'll find the contact addresses of the above mentioned bands. We have in Germany tons of hardcore bands (which I don't have the addresses but it's up to you to find out more about the bands) like STLE, ABYSS, AGE, CONTAMINATED, STEADFAST, STACK, GOLGATHA, DAWNBREED and LUZIFER'S MOB. Check out MRR, there's a German scene report once in a while. Support D.I.Y.

hardcore. If you have any questions you can write me at Crucial Response Records, Kaiserfeld 98, 46047 Oberhausen, Germany. Goodbye, Pete.

SPAWN Daniel Frankowski,
Hochemmericherstr. 17, 47226
Duisburg, Germany
Emblem records Christoph van Dornick,
Rheinstr. 64, 47226 Duisburg, Germany
Counter Clockwise Fanzine Micheal
Muller, Munchenerstr.39, 45881
Gelsenkirchen, Germany
In My Blood Fanzine Rene Natzel,
herwarthstr. 50, 45476 Mulheim/Ruhr,
Germany





Hello there! I'm Maurizio and I will take care of the making of this little report on the Italian sXe hc scene. When you talk about the "Italian scene" you can only refer to the straight-edge related one, the only real Punk/HC scene really progressing, improving and well existing nowadays. When the flame of the old and glorious Italian Punk extinguished way back in 1987, nothing of relevance happened since the YOUTH OF TODAY European tour in 1989. With their coming a seed was planted for a movement with new ideas. The scene in Italy can be divided approximately in two parts: the one of the north, north-east parts of the country, a place whose geographical name is Padania plane, and the scene in the city where I live, Roma.

Misconceptions and rivalry have always existed in the scene, because of misunderstandings, gossip, people talking behind backs and simple envy. But you know, good and bad exists everywhere. So there are a lot of dedicated and caring people around. Well, I want to start from the top of the Italian boot; from the deep north and still alive after a terrible flood we have burning defeat, they play groovy and heavy HC in the vein of INSIDE OUT with a modern melodic Quicksandish feel, they have a 7" out on Green Rec. The band features members of PERMANENT SCAR and MUDHEAD, too bad not all the members are meat free! In that area we

also have POINT OF VIEW, two 7"s out for them. From the wealthy and highly industrialized Lombardia region we have MUDHEAD from the city of Como. They have a 12" out on S.O.A. records. Early CRO-MAGS is the first word that comes to mind to describe their sound, theirs is a raging straight forward athletic HC of the kind you'll be beaten by if you dare to go up front. In Milano there's the only Krsna-core movement of the whole peninsula, few people involved, they do a newsletter and have a tape out under the name of Govinda HC Project with cheesy lyrics sung in Italian. But fortunately Krsna HC is a very rare thing here. Religion has nothing to do with hardcore and especially with straight-edge, when you surrendering to the biggest intoxication of them all, things have changed since a few years ago when the first SHELTER record came out.

On the Eastern front we have THINK TWICE, who split up and have a farewell 7" out in the future for Green Records. Since I never liked them music wise, I must give them points for being some of the most involved and active people in the scene in the last years. Some of them were the people behind one of the first sXe 'zines coming out from Italy (the others were "Straight-Edge" and "Use Your Head", both from Rome).

The short journey of SUBSTANCE has also reached its end, and I'm really sorry due to the fact I thought they were the best band around, they broke up right after their first and last show in Rome. Their hometown is Padova. The 7" that should have been released by Gree has been canceled, and there are rumors of a SUBSTANCE/SOCIETY OF JESUS split 7" to be out on a new label, Insociale Records from Modena. BLIND DEVOTION CAME play heavy, shouty, metallic HC and have vocals with lots of effects I've seen them live only once and they didn't impress me that much. AGEING is a band born from the ashes of THINK TWICE. They play crunchy, stop and go HC, the one done with painful facial expressions, you know. They were all right when I saw them.

Now we switch to the center-
58 north and more precisely, in that region

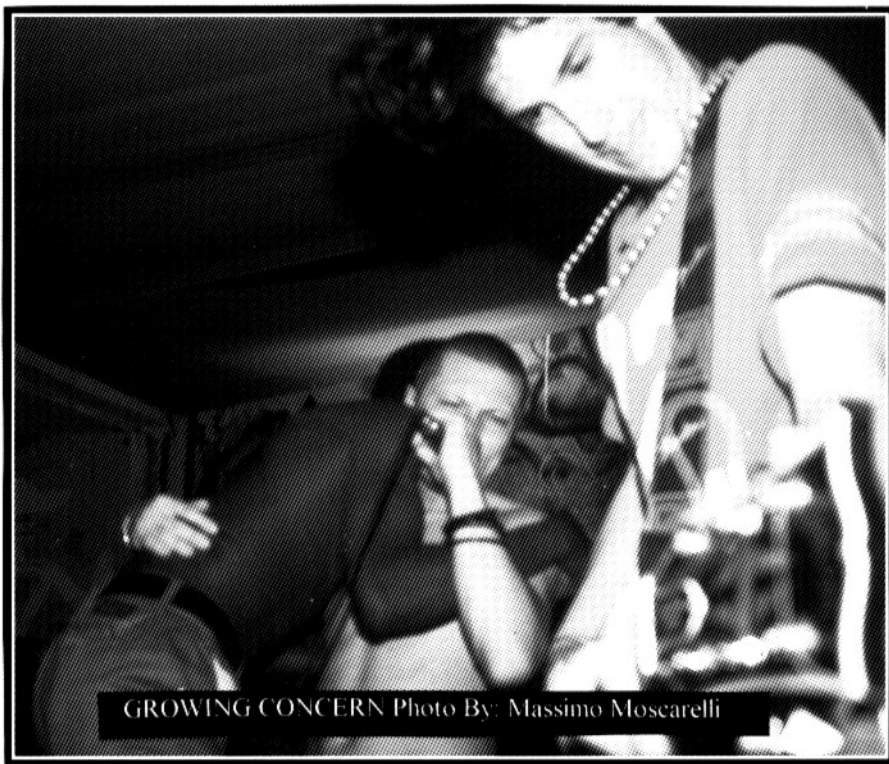
known as Emilia-Romagna. BY ALL MEANS reformed with a new line-up. B.A.M. is a really heavy HC outfit with a very hoarse voice and lyrics sung in Italian. they've released a split 7" with EQUALITY, a self-titled 7" on Inaudito Records and a 12" on Green Records. IMMORAL MAJORITY released a 7" on Green Records two years ago. They changed their singer before breaking up. Their sound is a mix of old Italian HC and new American style. MINDLESS COLLISION is a young sXe band playing new school HC. BLIND HATE is also in the new breed of sXe bands. They are the Italian band with the youngest average age, maybe 14 or 15. HEADSMAN from Modena play the now fashionable sluggish metallic sound ala INTEGRITY, they have a 12" out now on Green Records. IVORY CAGE is a sXe band from Bologna whose main influence lies in bands such as EARTH CRISIS and other modern heavy metal bands, but with personal lyrics. They also have to release a 7" on Green Records. DIVE INTO THE EXTREME have a 7" out on Mele Marce Records. I

don't know if they are still around. Musically and lyrically, they seem to come straight out of 1988, with simple lyrics and the straightforward old school sound. IMMUNITY released a 7" on Mele Marce Records last year. They play heavy and slow HC with a NY flavor to it. Lyrics in Italian. CHEMICAL POSSE have a 7" and a 12" out both on Mele Marce. They play noisy HC with a strong old Italian punk edge. Other bands around are MOURN, HOLD THE REINS, SPRINGDOWN but I don't know anything about them. SOCIETY OF JESUS is a great grind band from Modena, formed by IMMORAL MAJORITY and BY ALL MEANS members, Slap-A-Ham is the key word here, brutal and political. EVERSOR are a band from Pesaro, who play hardcore the way a So. cal version of LIFETIME would. They put out a zillion records in the past, and the new 12" out on Blu Bus rips.

This little trip through Italy brought us to the doors of the place that I know best, my city Roma. Things started to move around 1989, right after the YOUTH OF TODAY tour, with two bands: ONE STEP AHEAD and GROWING CONCERN. You can't

think of the Roman scene as unified or whatever, even though everyone knows each other. The city is big, so the shows become the gathering place for a lot of different people, from the crust punks to the sXe vegan gangsters. And that's a good thing because at shows you can see an extremely varied audience and not just HC kids with baseball hats jumping around. the scene here grew on popularity and in number with the legendary "Blowout" shows; a "Blowout" is essentially a little festival of various Roma HC bands and when possible also with out of town bands. The last one was held a few days ago, with 12 local HC bands and around 300 or 400 people showed up, if not more. And it was fucking intense. SXE is still pretty popular, but not as widespread as a few years ago. Some people have turned their backs on the movement, but

not so many as one would have expected, hey! We're not in America here! (A big part of the scene is influenced by the sXe ethics) Compared to other places in Italy, here there's a lot of attention toward clothes, fashion is definitely very important, but attitude too, you can count more vegans and vegetarians in the city's scene than in the rest of the Italian scene. I think there's a different feeling at shows here, than in other places. The scene's roots have formed by the same people since years, and it can happen, like at the recent WARZONE show, that everyone of the 50/60 people dancing upfront knows each other, so it's easier to be caught when stage diving or to enjoy dancing without getting hurt, or to dance in weird ways, like the bull run, the ice skating rapper or even worse, the kung-fu ballet... (but don't be mistaken, violence is never allowed at our shows). **GROWING CONCERN** have recently gone through some line-up changes. Paolo, their singer, called it quits during their third European tour. The bass player replaced him and now they have a new bass player. I've only seen them a couple of times since then, and to be honest they were a way better live act. They are a pretty good live band. A 7" and two 12"/Cds out for them, you can get them through S.O.A. records. **ONE STEP AHEAD** changed their name to **OPEN SEASON** because of the other American band. they never did a final show but they are officially deceased.



GROWING CONCERN Photo By: Massimo Moscarelli

We can only wait for the next "return from the grave". **OPEN SEASON** were a 4 piece sXe band who played real sXe to the bone fast HC, old school in the likes of **WIDE AWAKE**, **TURNING POINT** and **UPFRONT**. They have a 7" out on S.O.A. Records, "1989-1991" containing the tracks that should have been released years ago by Bodonsky Records, and who instead ripped them off of money and tapes. Too bad that classic "Hooded and Proud" isn't on it. The first **TIMEBOMB** 7" out on S.O.A. is really different than their current sound. they started with a pure HC sXe sound only to approach the current

metallic groove and crunch, holy terror vocals that reminds me of **INTEGRITY**, but less deathish; the singer and Dwid karaoked together. they have songs to come out on various compilations. **EVIDENCE** started as a band lightly related to the sXe behavior since all the members were, at the time, poison free, but time passes and people change. You can compare them to **UNBROKEN/MEAN SEASON** for the heavy crunch sound. **EQUALITY** is a very popular band in the Italian scene, it seems like everyone likes them a lot, except me. They broke up after a 7" on **Break Even Point** and a split 7" with **BY ALL MEANS** on Green Records. You can compare their sound to the emotional metal that bands like **BURN**

and **INSIDE OUT** used to play. there are strong rumors of a 12" to be out on the near future on S.O.A.. **SPAWN** disbanded and reformed with a different lineup, lots of breaks and moshy parts with harder vocals, all played with a metal edge, they could have been without problems on a bill with **MERAUDER**, **STRARKWEATHER** and **DMIZE**. **CONCRETE** has a good following in the whole peninsula, a lot of people like them. Yes, they are a decent live act but not so groundbreaking. Musicwise, they have evolved their sound from a copy of the "Pcer than thou" poser band **DOWNCAST** to a more personal and mature Ebullition-like sound. They released a 7" on S.O.A. in only 222 copies, but they were not happy with the sound, so wait for a forthcoming 10" and CD combining their stuff and the **MUDHEAD** Lp out on S.O.A. Same thing for **STU-DENT ZOMBIE**, noisy HC with female vocals and a good track on the Roma only HC compilation 12" "Rebirth". **THIS SIDE UP** is a great popish band featuring the guy who does Zips and Chains 'zine (which was "zine of the month" in one of the past installments of MRR). **OPPOSITE FORCE** is a sXe band whose main influences are **A CHORUS OF DISAPPROVAL**, **BIOHAZARD**, **INTEGRITY** and maybe... **PANTERA**. They have a mini CD out on Vacation

House Records, the label of the singer of the Italian punk legend INDIGESTI. SEPARATION are no more, they released a demo. IMMATURI is a fun band, that try to sound similar to the old Italian HC punk bands like NEGAZIONE or RAW POWER and does shows as only DOGGY STYLE would have done. COMRADES is Roma's secret weapon, they play covered with hoods and ski masks. All bandmembers are vegan and straight-edge but they don't preach about it. Grind HC without mercy in the CROSSED OUT/DROP DEAD school. XGASMASKX is a very mysterious project due to the fact that very few people know their identity. They have a sold out 7" titled "Fear Of A red Planet" on S.O.A. Records. DEHUMANIZE is a sXe band with a very chaotic and noisy sound, who are maybe trying to sound like EARTH CRISIS. UPTRUST are a weird mix of ROLLINS BAND and WORLDS COLLIDE guitar solos, I don't know what is actually happening to them. FORCEFIELD are a RAGE AGAINST THE MACHINE/DOWNCAST rip-off, so you know what to expect. DIRGE is a new HC band with a macho sound in the vein of AF and SOIA, live they are pretty powerful. XREINFORCEDX is a sXe vegan band. They are the latest to appear on the scene and for the moment

they are only a project done by people who want to bring sXe and veganism on the map. The music is old school straight-edge in the likes of RELEASE, INSIGHT and OUTSPOKEN. It's a matter of a few months, so wait and be pre-pared. These last two bands that I'm going to review play Oi! music but are formed by people of the HC scene so I must give them credit. They are STREET JUSTICE SKINHEADS and S.P.Q.R. NABAT. The first is probably the only vegan sXe Oi! band of the world, with a raw sound and hard lyrics sung both in Italian and English. they are going to release a 7" in the future for a new Oi!/Punk label of Rome whose name is still unsure. In the likes of the old Italian Oi! bands, S.P.Q.R. NABAT

is a band devoted to playing only covers of the legendary Oi! band from the Laida Bologna, NABAT! They are really alive in the hearts of the Roman scene. Comrades never miss a chance to cover their classic "Potere Nelle Strade" ("Power In The Streets") live, and everytime it's hell on earth! Also for them a 7" to be out in the future. A Roma only 12" compilation is out on S.O.A. with the title "Rebirth-The Sound Of Roma HC". In Italy, we also have some HC festivals, the oldest is the "Still Pounding In", which lasted for three years. There's also the "2 days of

struggle" usually held during the Easter festivities, and the new one "Experience", but I don't know if there will be a following to the first one.

Labels: Green Records is a sXe HC label done by two nice and one ugly guy from the foggy town of Padova. They have out five releases so far and have plans for more vinyl, the majority of which were announced to be out months ago. S.O.A. Records is located in Rome. It deals with various kinds of music but what makes the fartman feel happy are fast, noisy, grinding and crusty bands. twenty-four releases out for him, among which ASSUCK, MAN IS THE BASTARD, GROWING CONCERN and the recent Roma HC compilation; an official release of the STRAIGHT AHEAD discography and a FRAIL CD is in the works. He also does mail order with a lot of HC, sXe, Grind and metal stuff. Break Even Point is also from rome. Their releases are well-distributed world-wide, thanks to Helter Skelter. their catalog is varied and pretty big, you can find 2 LINE FILLER, BACKLASH, ENDPOINT, UNBROKEN, DOWN BY LAW, etc. The person behind it was a member of the first Italian HC posi-band, HIGH CIRCLE from Rome, they were a good melodic combo (Biglia kiss my ass!) and released their first 7" in 1985. their anthem "Aiuta La Tua Scena" ("Help Your Scene") is still covered live by GROWING CONCERN with a very good response. MELE MARCE

Records is one of the only good things happening in the south of Italy HC - wise. It's from bari and it has 8 releases out from bands all over Italy.

Shops: Green Records is a shop too. There you will find everything concerning HC, sXe, Punk, Crust, Grind, Metal, Hip-Hop and even folkloristic bands from the Veneto region. They are the official distributors for Italy of Ebullition and several small HC labels. In Modena we have AARRGH!! Records and shop. The owners are extremely nice guys, so if you pass by that place pay a visit. In Rome, there's a little optician shop near the central train station where you'll find sXe HC and Punk stuff. LA BANDA BONNOT is the HC shop of the city and where the HC kids hang out.



COMRADES Photo By: Massimo Moscarelli



OPPOSITE FORCE Photo By: Massimo Moscarelli

Fanzines: I've seen more of them coming out but the majority remain dry and uninspiring, not able to go further than the usual interview and review formula. Lately some good 'zines have started to come out, but they are all written in Italian. The only two 'zines written in English of which I know both come from Rome. The one done by Massimo and Andrea "Tough Guys Don't dance", and mine whose name is

XA Prophecy Of RageX (it sounds kinda silly, eh?). It focuses on deep ecology, animal liberation and living poison free, the first issue is out with interviews with RESTRAIN, ABNEGATION, LASH OUT and ABHINANDA plus articles on pets, the B12 controversy, boycotting, reviews, pro-biking and a bit of humor. Both 'zines are ready and are going to be printed really soon.

Phew! This report is finally finished! Well, my most devoted thanks go to Andrea and to Inti for the precious help. One last thing- I have started a label, I only want drug and meat free bands, if there's anyone out there interested just drop me a line or send your band's demo. I also want to state that I don't care about apologizing for

my likes or dislikes, if anyone has been offended by my review it's only their problem not mine, o.k.? Yes, this scene report is incomplete and maybe covers more parts than others but this is all I've been able to work out so don't complain. A kiss to all those who continue to adore me with undefeated faith and blind devotion. Ciao, mortacci vostra and Forza Lazio.

Maurizio Ricci Via Amico Bignami, 12
00152 Roma Italia

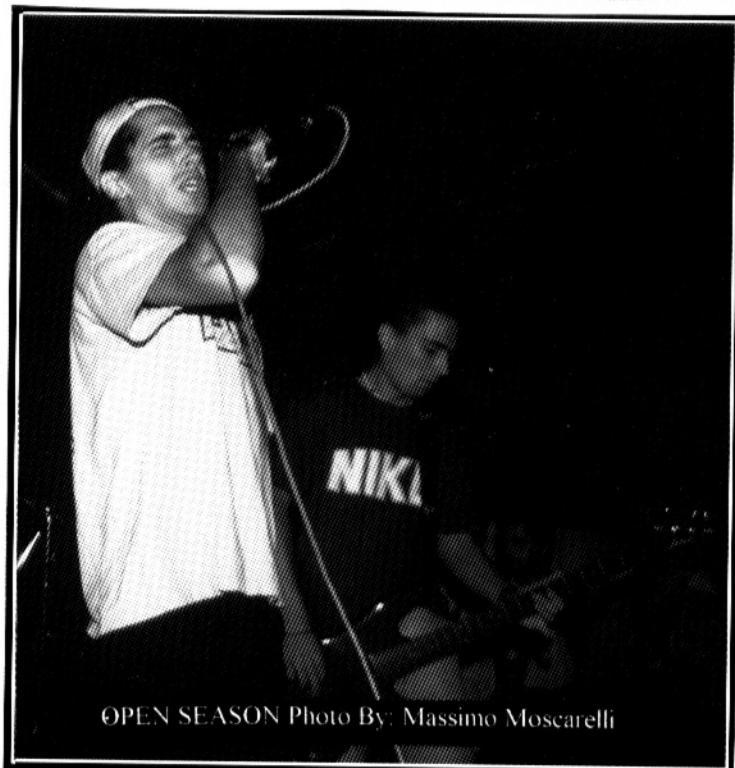
I felt that putting each bands address would have been kind of a waste of space. Instead here's the addresses of the main labels and record shops: all the bands mentioned can be contacted thru them.

LABELS:

S.O.A. Records, c/o Paolo Petralia, C.P.
15338, 00142 Roma Laurentino
Break Even Point, via Vallebona 28,
00168 Roma
Green Records c/o Giulio Repetto, via
Fallopchio 38, 35100 Padova
Blu Bus, via Consolata 5, 11100 Aosta
Mele Marce Records c/o Giorgio
Senesi, via A. Carrante 7, 70124 Bari

RECORD SHOPS:

Green Records Shop, via S.
Francesco 60, Padova
Aaarrgghh, via Del Voltone 11, Modena
Banda Bonnot, via Nomentana 113,
00163 Roma



OPEN SEASON Photo By: Massimo Moscarelli

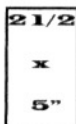
ITALY

HARDWARE

Notes, How to get involved, what's coming....

People, we need help with this thing. Want to get involved? Here's what's needed: **RECORD REVIEWS:** Since we kill most everything on a regular basis (most records we get sent to us truly suck!), we need some people to write about the records they buy or listen to. We'd like you write objectively (just because it's your friend's band doesn't mean they are all that!) **Honesty** is our policy. It should be yours too. **INTERVIEWS:** We totally suck at doing interviews, so we need you to do them for us. The only catch is that it has to be a band that we dig. You dig? Ask us. We are always looking to expose cool new bands. The interviews should accompany photos, graphics and lyrics for the layouts we do. Transcribing them for us is a A+!! **PHOTOS:** Fuck! We need photos badly! Many people comment on the photos in each issue. B & W or color. Either ask us first or if you think you know what we'll dig, send them. **ALL PHOTOS WILL BE RETURNED AFTER PUBLICATION.** **SCENE REPORTS:** We are doing scene reports now. The more obscure the locale, the better. We really love them. Try to include photos and addresses. **LETTERS:** Since we don't have opinion contributions yet, writing a letter for publication is the best way to get yours printed. **ART:** We are definitely looking for people to do future covers. Send samples, your work must be fucking incredible to get considered. but don't let that scare you off. We are looking to expose talented artists. Contact us if you are interested in ANY of the above!!!!!!

AD RATES:



\$10

5" x 5"

\$15

These are the only two ad sizes available. Sadly, we are having a problem getting out Hardware on time, so I'm not sure when the next issue will be, call to check on it. If an issue doesn't come out, your money will be refunded. Please if possible, send well-concealed cash. Checks are O.K., but I'm trying to cut back on the traceable funds. Trust us...

STILL AHEAD: I'm not sure what will be next, the reprint issue with the interviews from Hardware #2-4 and all the previous In Memory Of...stuff or #8 which I haven't a clue who will be in it. Have a few ideas. I want to reprint runs of old classic fanzines. I think people really want to see 'zines of yesteryear. I'm also seriously working on my other non-music entertainment thing (see below), so I'm extremely busy. New shirts should be ready by the end of the summer (we are thinking long sleeves, just in time for the fall!) Who knows what lies ahead, but we seriously need help on this. We are game if you are.

ANOTHER 'ZINE? Yes, I'm working on another fanzine but it doesn't deal with music at all. It will be called PYRE (unless I come up with a more suitable name) and will cover horror, sci-fi, gaming, comic books, anime, etc... So far, a few people have expressed interest and some have even written some stuff. If you are interested in writing anything at all in these genres, **PLEASE** write me for further information. I'll send you a sheet out with has some guidelines and ideas. I really need help with this one, even though I find it easier to write about these things than music.

ATTENTION ALL ARTISTS: I'm seriously considering doing a black and white comic book line. If you are serious about art, have ideas for a comic book (on-going or a one shot), or would be interested in doing the art for an idea/story I have, do contact me. This can be a paying gig, we'll just have to work out the details. I'm looking into comic book publishing prices and it's very feasible to do. Please send samples for serious consideration.

SEND EVERYTHING TO:

My phone no# 1 (908) 862-6069
weekdays 5-10p.m. or weekends

All ads, stuff for Pyre, artwork, records and 'zines for review, letters send to:
DAVID KOENIG 216 West Munsell Ave. 2nd Floor Linden, N.J. 07036-4426

Send records and 'zines and everything else to:
BRETT BEACH 467 Valley St. Apt. 7D Maplewood, N.J. 07040

Yes, back issues are available: Hardware #5 the "nostalgia issue" is \$1.50 ppd. Hardware #6 "Thrashers Attack" is \$2.00 ppd. Both for \$3.00. **HARDWARE #7** was put together and laid out with Claris Works and PageMaker, with some cut and paste thrown in for good measure-DK & BB

HARDWARE

HARDCORE

RAW

Brett Beach

467 Valley St., Apt. 7D
Maplewood, N.J. 07040

David Koenig

216 West Munsell Ave
Linden, N.J. 07036-4426

REST IN PIECES AT CBGB'S

PHOTO BY KEN SALERNO, COURTESY OF TIM McMAHON

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where a 'zine is forever...



D.F.P.S.

digital fanzine preservation society

grind
thrash
hardcore
power violence
crust
punk
straight edge